KIEŚLOWSKI UNKNOWN

How Kieślowski's late films were influenced by his Polishness and his early Polish films

Anna Barbara DRANIEWICZ

Submitted for the degree of Doctor of Philosophy

School of Media, Design and Technology

University of Bradford

2017

Anna Barbara DRANIEWICZ

KIEŚLOWSKI UNKNOWN

How Kieślowski's late films
were influenced by his Polishness
and his early Polish films

Keywords: Kieślowski, Krzysztof, Polish, Polishness, films, French, cinema, European, trilogy

Abstract

Krzysztof Kieślowski is regarded as one of the most universal Polish film directors. However, the author wishes to argue that his work was deeply rooted in his sense of Polishness. In terms of research methods, this thesis utilises the existing abundant literature on nation and nationalism to provide an overview of the topic and builds its own theoretical framework and a working definition of Polishness. The latter is influenced by the author's studies of both English and Polish-language materials. In the case study part, this paper mostly uses primary sources, mainly Kieślowski's films to find traces of Polishness in them. The analysis builds on the theoretical tools illustrated in the first section.

This thesis offers two sets of conclusions. With regard to the theory, it suggests that Polishness is diverse and very contradictory. With regard to the case of Krzysztof Kieślowski, this thesis concludes that his work can be fully understood and appreciated only in the light of his national identity and experience presented in his early films made in Poland. It provides as well some explanation of some typical Polish customs to help to better understand Kieślowski and his films by introducing some insight into Polish traditions and characteristics. Finally, the author recommends further research into Polishness in the work of other Polish directors working abroad.

Acknowledgements

I would like to thank my supervisors Dr Mark Goodall and Dr Ben Roberts for their time and guidance. Without their support and understanding I would not have been able to start, continue or finish the above thesis. I will always be grateful to both of them.

My great gratitude goes to Mr Vincent Amiel, Mr Stanisław Zawiśliński, Mr Krzysztof Piesiewicz and Mr Zbigniew Preisner for their emails, as well as to Mr Jerzy Stuhr for agreeing to meet me and answer my questions in person.

I would also like to thank Dr Sarah Dietz for proof reading and correcting my English and Dr Myfanwy Franks for her expert opinion. Finally, I am very thankful for continuous encouragement of my family and friends.

KIEŚOWSKI UNKNOWN

How Kieślowski's late films
were influenced by his Polishness
and his early Polish films

Index:

INTRODUCTION

This thesis is entitled ‘Kieślowski Unknown’ and the subtitle is ‘How Kieślowski’s late films were influenced by his Polishness and his early Polish films’. In order to understand the phenomenon of the popularity of Krzysztof Kieślowski’s late films, a closer look at his work is needed. Unlike most of the films from Poland, the late films are believed to be very universal and not specifically Polish. Kieślowski’s Polishness did not overshadow his humanism and that was the reason why people around the world understood his films, even without fully understanding Polish reality. However, Kieślowski was strongly attached to his native country and it shows to some extent in all his films. In this thesis I would like to show that the knowledge of Polish character and Kieślowski’s early films allows the viewer fully appreciate and understand his work as a whole.

This thesis is divided into two sections. The first one explores the concepts of nation, national identity and nationalism in attempt to draw a broad picture of the subject to provide some analytical tools for the case studies. In the second part, which is composed of three chapters, the author explores traces of Polishness in Kieślowski’s films. The first chapter examines Kieślowski’s Polishness in order to subsequently find the traces of it in his early films made in Poland, especially his last films made in Poland – *The Decalogue* TV series (including *A Short Film about Killing* and *A Short Film about Love*). The second chapter in the first place looks for Polish motifs in *The Double Life of Veronique* and then positions Kieślowski’s last four films in transnational and accented cinema contexts. The last chapter searches for the trails of Polish character in Kieślowski’s trilogy *The Three Colours: Blue, White, Red.*

The objective of this thesis is also to contribute to the debate on national and transnational cinema and to place Krzysztof Kieślowski’s work in it by examining his films and the approach of academics toward it. Methodologically I have chosen to use the relevant literature on the topic and then to conduct case studies, in which I have been looking for traces of both Kieślowski’s Polishness and transnationalism in his early and late films. The literature about the nation and then national and transnational cinema has been gathered by cross referencing. My aim was to include all of the most recognised English-language authors in the field, starting with Anderson (2006) who revolutionised the way we look at nations nowadays.

My personal background is in Poland but I left the country over ten years ago and lived consequently in the United Kingdom and the United States. Therefore even though I am obviously interested in the subject, I believe that it gave me enough distance, both in terms of time and space, to undertake an objective perspective towards it. My own Polishness will ensure some advantages in terms of knowledge of Polish cinema and culture but at the same time might become a disadvantage because I might assume that some facts are as obvious for the reader as they are for me.

Billing (1995) perceived ‘banal nationalism’ as a political issue, imposed by nation-state on its inhabitants. However, he did not consider the situation of a person living in a foreign country. I would argue that we should also talk about, as I would call it, ‘banal everydayness’. When I moved to England, I was daily reminded that I was Polish – because of my accent, by my family and friends at home through phone, emails and Facebook or by the fact that I had different habits and values than my local friends, many of whom were also foreigners. Therefore, even though the media surrounded me with Britishness, it did not make me feel British. On the contrary, it increased my sense of Polishness. However, it also made me more aware of my own national identity.

Krzysztof Kieślowski was a Polish director who made his last few films in France in the 1990s and was proclaimed there the last 'auteur' of European cinema before his premature death in 1996. Even though he is very often listed in books about French cinema, he never permanently relocated to France and only resided there while filming. He once said: 'When I return to Paris, I don't have this sense of coming back. I come to Paris. But I come back to Poland' (Stok 1995, p. 2). His films were and still remain very popular around the world. They speak to people from various countries, with backgrounds completely different from the one of the director. How is it possible that he managed to make such universal films while coming from such a history-oriented and self-centred country? How did he succeed to become such a humanist filmmaker? This thesis explores the connection between Kieślowski's 'Polishness' and his films, particularly the last four co-productions. National identity is a sum of many, usually stereotypical components. Kieślowski's 'Polishness' was a constant fight with these stereotypes.

Examining his work in chronological order, his first short film was *Tramwaj* (*Tramway*) made in 1966 in which a young boy sees a pretty girl on a tram and although he lets her go he then starts to chase the vehicle. The boy's run would seem to reflect the eternal pursuit of happiness by humanity. In Kieślowski's first documentary from the same year *Urząd* (*The Office*) he shows the calmness of people in face of the soullessness of bureaucracy. *Koncert życzeń* (*Concert of Requests*) from 1967 is the story of a naïve young boy who still has some ideals. Then in 1968 Kieślowski made two diploma films, *Z miasta Łodzi* (*From the City of Łódź*) and *Zdjęcie* (*The Photograph*). The first shows the perpetual wish of humanity to find a better place to live and the second tells the story of two young boys who were photographed on the day of liberation in 1944. Although the subject does appear to have a political element, politics is the backdrop for a story of human tragedy (the boys' mother died that day).

In 1970 Kieślowski made another two films, *Fabryka* (*Factory*) about the exploitation of workers under any political system and *Byłem żołnierzem* (*I Was a Soldier*) about the group of ex-army men passing on the pacifistic message. In 1971 he followed with two more films, *Przed rajdem* (*Before the Rally*) and *Robotnicy '71. Nic o nas bez nas* (*Workers '71. Nothing About Us Without Us*) – the first is about the dashed hopes, and the second is about the rising hopes, of Polish workers. However, the latter was strongly censored and re-edited before being shown a year later as *Gospodarze* (*Hosts*), with Kieślowski's name in credits despite his protests. In 1972 the director made two purely informative films for a copper mine, *Podstawy BHP w kopalni miedzi* (*The Principles of Safety and Hygiene in a Copper Mine*) and *Między Wrocławiem a Zieloną Górą* (*Between Wrocław and Zielona Góra*) followed by short documentary *Refren* (*The Refrain*) – a touching parable about life and death. In 1973 Kieślowski made *Murarz* (*The Bricklayer*) about a disillusioned party member whose only pride is the fact that he helped to rebuilt Warsaw after the war. This film was banned by the censors and not shown until 1981. It could be considered a presage of Wajda's *Człowiek z marmuru* (*Man of Marble*) from 1977.

In 1974 Kieslowski made two documentaries: *Prześwietlenie* (*X-Ray*) about hope in face of illness and *Pierwsza miłość* (*First Love*) about love in spite of the adversities of life. His first television film was *Przejście podziemne*

(*Pedestrian Subway*) from 1974. *Pedestrian Subway* was a thirty minute television fiction film shot in the documentary style that merged both genres. By using the hand-held camera he made the characters and their troubles appear more authentic. In this film the director's first attempts to show the elusive connections between two people are evident in the story of Michał (Andrzej Seweryn) and his estranged wife Lena (Teresa Budzisz-Krzyżanowska). Michał is a provincial teacher whose wife left him and moved to the capital in search of a more interesting life. She is like a modern Madame Bovary who does not need a man to pursue her goals.

In 1975 Kieślowski made three films, a quasi-documentary entitled *Życiorys* (*Curriculum Vitae*), his first feature fiction *Personel* (*Personnel*) and an educational film *Legenda* (*Legend*). The first one merged fiction with reality again as Kieślowski asked the members of an existing political party board to judge an invented character and decide if he should be excluded from the party or not. The second film was based on Kieślowski's experience of working in the theatre and deliberated upon the connections between art and life. The last one, about Stefan Żeromski and his legacy, was believed for a long time to be unfinished but was eventually found and shown on television for the first time in 2008. Żeromski was a Polish writer described as 'the conscience of Polish literature'. He made his debut in 1895 with two collections of short stories and is the most known for his novels *Siłaczka* (*Strongwoman*) from 1895, *Syzyfowe prace* (*Sisyphean Labours*) from 1897 and *Ludzie bezdomni* (*Homeless People*) from 1900. Some of his other famous novels that were dramatised for film were *Popioły (The Ashes)* by Andrzej Wajda in 1965, *Dzieje grzechu* (*A Story of Sin*) by Walerian Borowczyk in 1975, *Przedwiośnie* (*The Spring to Come*) by Filip Bajon in 2001, and *Wierna rzeka* (*The Faithful River*), which was adapted for the cinema twice: first by Leonard Buczkowski in 1936 and later by Tadeusz Chmielewski in 1987.

In 1976 Kieślowski made his second feature-length film *Blizna* (*The Scar*) about how to be an honest and good man in all circumstances. The working title of this film was *Nasz człowiek* (*Our Man*) and we only know this because he also made a five minute long short out of some of the edited scenes starting with the title slate called *Klaps* (*Slate*), and which had the appearance of the post-credit

scenes in some comedies. In the same year he also made his third feature, *Spokój* (*The Calm*), not released until 1980 because it showed a workers' strike which was a taboo subject. The title of this film has become the first of three key words needed to understand Kieślowski's work. Another was the title of the film made the following year, in 1977, but not shown until 1981 as Kieślowski was afraid the main character could get hurt for telling the truth about his work place. It was called *Nie wiem* (*I Don't Know*) and told the story of a man who is just trying to be a good person but it proves to be a hard thing to do.

Kieślowski made two films in 1977, *Szpital* (*Hospital*) about teamwork and *Z punktu widzenia nocnego portiera* (*From a Night Porter's Point of View*) about the dangers of fascist philosophy and power. In 1978 he made a documentary *Siedem kobiet w różnym wieku* (*Seven Women of Different Ages*) about the development of an artist, first learning from a master and then himself becoming a master for those who follow. In 1979 Kieślowski made his fourth feature-length film *Amator* (*Camera Buff*) about how an artist must look inside himself and tell the story through himself to be truly authentic. Then in 1980 he made two more documentaries: *Dworzec* (*Railway Station*) about the discrepancy between propaganda and reality, and *Gadające głowy* (*Talking Heads*) about the meaning of life. In 1981 Kieślowski made *Krótki dzień pracy* (*Short Working Day*) about the dilemmas of a local party secretary who wants to mediate between the government and the workers. The film was not released until 1996 as Kieślowski himself did not like it.

In the same year he made *Przypadek* (*Blind Chance*) and this title is the third key-word to Kieślowski. It was not released until 1987 because of a few taboo motifs shown in this film, for example right after the credits we have an odd point of view with a blood-stained leg in torn tights, and then a body can be seen being dragged along a crowded hospital corridor. Later the protagonist Witek says it was his first memory of being born on the day of the 1956 Poznań protest. His mother and twin brother both died that day when he was born on the corridor of the overcrowded hospital full of the injured protesters. Another inconvenient motif for the government was the plot of Witek's friend Daniel who had to leave the country in 1968 because he was a Jew. Both these events were forbidden to mention in Communist Poland.

After that Kieślowski did not make any films for three years which was unusual for this very productive director. Finally, in 1984, after writing a script with his collaborator Krzysztof Piesiewicz, they made *Bez końca* (*No End*) which was very badly received as I will discuss later in this thesis. Then in 1988, after another long break, in which he dedicated his time to writing the scripts of *Dekalog* (*The Decalogue*), Kieślowski made a documentary *Siedem dni tygodnia – Warszawa* (*Seven Days a Week – Warsaw*) as part of an international cycle *City Life* which showed everyday life in cities like Amsterdam, Barcelona, Budapest, Buenos Aires, Calcutta, Dakar, Hamburg, Houston, Sao Paulo and Tbilisi. Each episode of this Dutch television series was made by a different director from a different country and this was the last documentary that Kieślowski ever made.

In 1988 Kieślowski started to film the ten episodes of *Dekalog* (*The Decalogue*), his passport to international fame. He was the first director who turned two of his television films into feature-length cinema releases – *Krótki film o miłości* (*A Short Film About Love*) and *Krótki film o zabijaniu* (*A Short Film About Killing*), both released in 1988. It had never been achieved before by any other director but after that, in 1994, three of the films from the French television series *Tous les garçons et les filles de leur âge* were also made as features films – *Cold Water* by Olivier Assayas, *Too Much Happiness* by Cédric Kahn and *Wild Reeds* by André Téchiné (Powrie 1999, p. 9). This television cycle was Kieślowski's first co-production, between Polish and West Germany networks, but it was still entirely filmed in Poland and German money was needed purely to pay for the 35-millimetre film reels (Zawiśliński 1994, p. 40) not used by Polish Television at the time.

The last four films by Kieślowski – *Podwójne życie Weroniki* (*The Double Life of Veronique*) and his trilogy *Trzy kolory: Niebieski, Biały, Czerwony* (*Three Colours: Blue, White, Red*) will be more fully discussed in the next chapters of this thesis, while some of the typically Polish motifs will also be introduced in order to enrich the understanding of his work. Some of his older films that have been mentioned above will inevitably also be discussed again as connections are identified and comparisons between Kieślowski's early films made in Poland and his few last films made abroad are explored.

From now on, only the English titles of Kieślowski's films will be cited. All the titles of films and books will be italicised and single inverted commas (‘ ’) will be used for quotes and English-language terms, while double quotation marks (“ ”) will be used for quotes within English quotes, as well as for Polish terms, as used in Polish language („”). Finally «les guillemets» («») will be used to denote French words. All quotes retain the original spelling used by their authors, thus some incorrect spellings of Polish words by English writers do appear in this thesis and there are both English and American versions of certain words. Also, for the purposes of this thesis I will use the name Weronika while discussing the Polish heroine, Véronique for the French one and Veronique meaning both as played by the same actress, Irène Jacob.

Kieślowski's films were quite universal. He meant them to be such. However, the Polishness (the only reality he knew) of his works makes some details confusing to non-Polish audiences. Later he opened up to Europe even more but with what success? Not everything he tried to say was understood in the other countries. However, it is suggested here that Kieślowski's stories and characters were all the product of his Polish soul and experience. Some of these motifs later became part of Kieślowski's parallel universe and the distinguishing marks of his cinema. His films would not have been the same if he had been born somewhere else. As previously quoted, he said ‘I was raised on books in Polish. I have lived through bad times in my country’ (interview, DVD extras, 2003).

Therefore this thesis explores also the hypothesis that Kieślowski's 'Polishness' and motifs from his earlier Polish-made films are still visible in his late co-productions. Therefore it seeks to show that his Polishness and the audience's understanding of it, are important in order to gain a full appreciation and comprehension of his work. While reading English-language scholarship about Kieślowski and watching his films with English subtitles, the author observed some minor and major misunderstandings caused by a lack of knowledge of Poland and its language. The objective of this thesis is to look for traces of Kieślowski's Polish national identity in his films and understand how at the end of his career he managed to make internationally understood films which became famous throughout the world. In carrying out this research, the author

carried out a review of the literature – the major books listed in the Literature Review about nation, national identity and nationalism in order to obtain a clear view of these terms. The concept of a nation and its birth emerged as much more complicated that they first appeared. Therefore finding the definition of Polish national identity proved to be a challenging and problematic task. However, many scholars have analysed the character of Polishness and conclude that it encompasses many aspects, from language, religion and history, to habits and attitudes. It also became clear that different critics understand it differently. The most popular form of Polishness is represented by a White Polish Catholic (WPC), invented by the author on the base of the famous American term WASP (White Anglo-Saxon Protestant). The political views of this group would be far right and their attitude quite conservative. The WPC would be anti-Communist as well as anti-Russian, anti-German and against the European Union, which would be viewed as a new form of restriction of his freedom.

Kieślowski clearly did not fully match this description which does not make him less Polish but makes it even harder to trace Polish motifs in his life attitude and cinema. Many scholars have remarked that Kieślowski's life and his films were intimately connected (i.e. Andrew 1998, Insdorf 2002, Kickasola 2004 or Zawiśliński 1994, 2005 and 2007). These academics discussed not only his attitude towards cinema but also towards fate or God. They used things he had said in interviews to draw conclusions about his work. This thesis will similarly use the director's words to show his attitude towards Polishness.

There are various ways to look at the national identity of a given cinema. Higson (1989, pp. 36-37) lists four concepts of national cinema and approaches used to describe it: economic (the domestic film industry), text-based (projections of the national character), consumption-based (exhibition concerns, film audiences and cultural imperialism) and finally criticism-led (culturally worthy cinema). This thesis will naturally use the text-based method and will methodically apply Bisko's list (Appendix 1) thorough appraisal of the characteristics of Polishness to Kieślowski and his films. Obviously some of the points will be more relevant than others, for example we cannot talk about landscape in the case of Kieślowski but we can in the case of his films. Similarly, some of his

characteristics will not be present in his films. The method in which Bisko's characteristics of Polishness will be applied to Kieślowski is different to the way it is done with his films. Firstly the life and character of Kieślowski will be examined using the existing scholarship which has been informed by interviews with the film director and some examination of his films – all largely in the English language. The list that I have used based on Bisko's (2014) book is included as the first appendix in the end of this work. The difficulty of applying it to Kieślowski sometimes appeared when such points as Polish 'landscape' or 'bureaucracy' are analysed. However, they will be present in his films.

The second part of this thesis will focus on Kieślowski's films and will highlight the aspects which conform to Bisko's characteristics of Polishness. In order to do that systematically the author had the lists printed and stopped the films each time any of the items mentioned was observed. This way it was managed to avoid simple mistakes occurring while writing from memory. It was very important to be accurate because the director was very attached to details and many authors writing about him closely analysed some of them. Therefore it was very important to escape such traps.

In addition to discussing the Polishness of Kieślowski and his films the author has also tried to place his late work in the wider context of national, transnational and accented cinema. The second appendix lists Naficy's (2001, p. 289) characteristics of Accented Cinema that was applied to the last four Kieślowski's films – his most universal work. As Naficy states (ibid, p. 282) accented films are strongly connected with the national identity of their filmmaker. Therefore Kieślowski's Polishness is an important part of his films. Naficy's list was applied to his last four films in the similar way to Bisko's list earlier. Finally, both outcomes were compared in the Conclusion.

LITERATURE REVIEW

Nation, nationalism and national identity

To try to answer the question of how Kieślowski's late films were influenced by his Polishness and by his early Polish films, it is necessary to describe Polishness. However, in order to do so, nation and national identity firstly needs to be defined. The task is not easy because as Smith (1991, p. 15) notes 'national identity and the nation are complex constructs composed of a number interrelated components – ethnic, cultural, territorial, economic and legal-political'. Many scholars concur with this basic list of characteristics. Mazzini (1891, p. 302) advocates the natural origin of the nation as 'a larger or smaller aggregate of human beings bound together into an organic whole by agreement in a certain number of real particulars, such as race, language, physiognomy, historic tradition, intellectual peculiarities, or active tendencies'. In 1983 Gellner enumerates such elements as culture (or other words tradition), education (or language), communication (or media), religion and tribalism. Also in 1983, although his book did not gain recognition until 1991, Anderson (2006, p. 6) famously states that a nation is 'an imagined political community – and imagined as both inherently limited and sovereign'.

Anderson revolutionised the way scholars understand nations today and the role that nationalism has played in their formation. Nowadays, when discussing a nation, it is necessary to consider not only national identity but also nationalism, as both these terms are very tightly connected. Anderson state that the concept of a nation is imagined because 'the members of even the smallest nation will never know most of their fellow-members, meet them or even hear of them, yet in the minds of each lives the image of their communion' (ibid, p. 6). He explains that an American can never meet most of his co-countrymen in his lifetime and even though he would never know their routines, 'he has complete confidence in their steady, anonymous, simultaneous activity' (ibid, p. 26).

In 1990 Hobsbawm (pp. 73-77) specifies the elements that define the identity of a nation as language, ethnicity (race), religion (including Holy Icons, such as flags) and common territory, history and cultural traits, or other words proto-nationalism. According to Smith (1991, pp. 14, 40 and 43) a nation is 'a named human population sharing an historic territory, common myths and historical

memories, a mass, public culture, a common economy and common legal rights and duties for all members'. In 1994 Kedourie (1993, p. 51) argues that it was only after the French revolution that he term nation started to mean 'a number of individuals who have signified their will as to the manner of their government'. Therefore, it is apparent that different authors have distinct ideas of what a nation really is, as well as when it came into existence.

According to various authors, the term 'nation' started to be used in current sense between the sixteenth and eighteenth centuries. After the Age of Enlightenment and the French Revolution the idea that the legacy of the monarch was not necessary given by God, as it was believed earlier, became more and more popular. The traditional concept of the nation, as represented by Mazzini (1891) or Renan (1892) among others, gained popularity at that time and presented nations as natural or even created by God.

Modernists stated that nations appeared as a creation of nationalism after the French Revolution (Gellner 1983), others suggested that they are 'imagined communities' that came into existence with the 'print capitalism' in vernacular languages (Anderson 2006), or that they were the creation of the intelligentsia achieved through the education of the masses (Hobsbawm 1990), and according to the Ethnicists they developed from the 'ethnie' (ethnical groups) and were rediscovered (Smith 1991) or can be traced back to the Bible (Hastings 1997). In other words, the Modernists 'define the nation as a quintessentially modern phenomenon created by nationalism, by the fabrication and dissemination of myths of nationhood by a secular intelligentsia' (Hjort and MacKenzie 2000, p. 6) and the Ethnicists propagate 'the rediscovery and authentication of already existing myths and symbols with collective value' (ibid).

Traditional nationalists, such as Deutsch (1953) or Fanon (1963), also suggest that nations are a natural human aspiration, even if not all members of the population wish to join a specific nation-state. Deutsch (1953, pp. 78-79) explains that 'formally or informally, dissenters find themselves pressed into line, while a significant part of the members of the nationality begin to demand control of the state or part of it. Once a nationality has added this power to

compel to its earlier cohesiveness and attachment to group symbols, it often considers itself a *nation* and is so considered by others' and as he adds 'in this sense, men have spoken of a Polish, Czech, or Irish nation, even after these groups had lost their earlier political states, or before they had yet acquired control of any state at all' (ibid). Fanon (1963, p. 233) considers that 'a national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself and keeps itself in existence'. Thus it is clear that the concept of 'a nation' is contentious – some scholars consider it a political construct and others argue that it is a cultural or natural-phenomenon.

Crofts (1998, p. 385) suggests that the 'key publications in the rethinking of the nation-state and nationalism have been Anderson (2006), Gellner (1983), Hobsbawm (1990), Smith (1991) and Hutchinson (1994)'. It would also be pertinent to add Kedourie and Billing to that list. Kedourie (1993, p. 1) famously declares nationalism to be 'a doctrine invented in Europe at the beginning of the nineteenth century' and Smith (2000, p. 47) completes his description: 'under the influence of the Enlightenment, by excluded and alienated German intellectuals'. He goes on to explain that this doctrine 'holds that humanity is naturally divided into nations, that nations are known by certain characteristics which can be ascertained' (Kedourie 1993, p. 1). Billing (1995, p. 10) discusses 'the notions of banal nationalism and the banal flagging of nationhood'. He argues that nation-building is an ongoing process, therefore '"we" are constantly reminded that "we" live in nations: "our" identity is continually being flagged' (ibid, p. 93). He further postulates that 'life in the contemporary world is marked by a banal globalism. Daily the "global village" is flagged, and this banal globalism is supplanting the conditions of banal nationalism' (ibid, p. 132).

Thus there is a great diversity in academic thinking about how nations came into existence and how nationalism influenced (or in Billing's opinion still does influence) nation-building. Anderson (2006, p. 46) argues that the invention of printing enabled the rise of the nations and he explains that 'the convergence of capitalism and print technology on the fatal diversity of human language created the possibility of a new form of imagined community, which in its basic morphology set the stage for the modern nation' (ibid). Later he specifies that

‘print language is what invents nationalism, not *a* particular language per se’ (ibid*,* p. 134). Meanwhile Gellner (1983, p. 124) states that ‘generally speaking, nationalist ideology suffers from pervasive false consciousness. Its myths invert reality’. Hobsbawm (1990, p. 169) adds that ‘its very vagueness and lack of pragmatic content gives it a potentially universal support within its own community’. However, for Smith (1991, p. 163) nations and nationalism symbolise a positive force and are the result of three revolutions: cultural (after the Reformation), economic (connected with the rise of capitalism) and administrative (connected with organised education and creation of universities).

Gellner (1983, p. 125), one of the biggest enemies of nationalism, explains that ‘nationalism tends to treat itself as a manifest and self-evident principle, accessible as such to all men, and violated only through some perverse blindness’ when in fact ‘it owes its plausibility and compelling nature only to a very special set of circumstances, which do indeed obtain now, but which were alien to most of humanity and history’. He goes on to state that ‘its self-image and its true nature are inversely related, with an ironic neatness seldom equally even by other successful ideologies. Hence it seems (...) that, generally speaking, we should not learn too much about nationalism from the study of its own prophets’ (ibid). He also observes that ‘nationalism is not the awaking of nations to self-consciousness: it invents nations where they do not exist’ (Gellner 1964, p. 169).

Kedourie (1993, p. 67) concurs and holds that ‘in nationalist doctrine, language, race, culture, and sometimes even religion, constitute different aspects of the same primordial entity, the nation’. His ideas contrast dramatically with the nationalists who consider that ‘humanity is divided into nations’ (ibid, p. 58) and for whom ‘language is the external and visible badge of those differences which distinguish one nation from another’ (ibid). Kedourie disagrees, explaining that for nationalists, ‘the test, then, by which a nation is known to exist is that of language. A group speaking the same language is known as a nation, and a nation ought to constitute a state’ (ibid, p. 62). However, he (ibid, p. 74) also states that

> Races, religions, political traditions and loyalties are so inextricably intermixed that there can be no clear convincing reason why people who speak the same language, but whose history and circumstances otherwise widely diverge, should form one state, or why people who speak two different languages and whom circumstances have thrown together should not form one state.

Language at first sight superficially seems to be the most important factor of nation-making. However, modern languages as currently known did not exist two hundred years ago. They were constructed to empower the nation-state and as Hobsbawm (1990, p. 54) observes ‘national languages are therefore almost always semi-artificial constructs and occasionally, like Modern Hebrew, virtually invented’. He adds that they are ‘the opposite of what nationalist mythology supposes them to be, namely the primordial foundations of national culture and the matrices of the national mind’. The fact that there is more than one language spoken in the some nation-states (such as Switzerland or Belgium) and that speakers of the same language (such as Spanish or English) can live in different nation-states is the proof. Hobsbawm (ibid, p. 103) also notes that ‘the political claims to independence of Poland or Belgium were not language-based’.

Another nation-building factor is often suggested to be the ethnicity. However, Hobsbawm observes that the term ‘ethnie’ (from the French) appeared only in 1896 in *Trésor de la langue française* (volume VIII, Paris 1980) and was not in common usage before 1956. Still, according to Smith (1991, p. 41) ‘historically, the first nations were (...) formed on the basis of pre-modern ethnic cores; and, being powerful and culturally influential, they provided models for subsequent cases of the formation of nations in many parts of the globe’. What he identifies as an ethnic group is ‘a type of cultural collectivity, one that emphasizes the role of myths of descent and historical memories, and that is recognized by one or more cultural differences like religion, customs, language or institutions’ (Smith 1991, p. 20). Therefore even though Smith (ibid, p. 40) states that ‘there is, indeed, considerable historical and conceptual overlap between *ethnies* and nations‘, he argues that ‘ethnic communities do not have several of the attributes of the nation’ (ibid) such as belonging to the territory of the country or being common to every member of the group. He adds that although ‘in early modern Eastern Europe (…) we could have found distinctive *ethnies* such as

the Poles, Hungarians and Croats in their historic states, boasting long and rich histories' (ibid, p. 163) and 'to some extend in Poland (...), the dominant lateral *ethnie*, which formed the state's ethnic core, was gradually able to incorporate middle strata and outlying regions into the dominant ethnic culture' (ibid, p. 55), still 'we should note the possibility of forming nations without immediate antecedent *ethnie*' (ibid).

Another central pillar of nation building is regularly suggested to be religion. However, this is also a problematic idea because instead of one country for each religion there are many Muslim, Hindu or Christian countries, and among them countless Catholic ones. Members of some of them believe that they have been chosen by God and believe in their messianic mission. Smith (ibid, p. 37) claims that 'to see oneself as potentially "an holy nation" is to link chosenness indissolubly with collective sanctification. Salvation is accessible only through redemption, which in turn requires a return to former ways and beliefs, which are the means of sanctification. (...) This is certainly one key to the problem of Jewish survival in the face of adversity, but we can also trace its revitalizing effects among other peoples (...) as well as various European *ethnies* like the Poles'. However, 'while sixteenth and early seventeenth-century Europe witnessed powerful movements of messianic religious nationalisms – notably in Holland and England but also in Bohemia and Poland – the concepts, ideals, symbols and myths of the nation as an ultimate end in itself had to wait till later and the "core doctrine" and ideological movements later still' (ibid, pp. 84-85).

Renan (1892, p. 324) observes that 'Each nation goes further; it would like to have a God for itself alone' and be able to call itself 'a chosen nation'. Similarly, there are numerous Muslim countries whose inhabitants might believe that they were chosen to fight the infidels, as well as plenty of countries where Hinduism or Buddhism are the state religions, and not just one enormous country for each of these major religions. It should also be particularly noted that some religious minorities would still live in each of these countries. Nevertheless, nationalists still take advantage of religious affiliations and as Kedourie (1993, p. 71) remarks 'this transformation of religion into nationalist ideology is all the more convenient in that nationalists can thereby utilize the powerful and tenacious loyalties which a faith held in common for centuries creates'.

Hobsbawm (1990, pp. 67-68) highlights that ‘the links between religion and national consciousness can be very close, as the examples of Poland and Ireland demonstrate. In fact, the relation seems to grow closer where nationalism becomes a mass force than in its phase as a minority ideology and activists’ movement’ and that creates the question – if ‘the alliance of nationalism and religion is obvious enough, especially in Ireland and Poland’ then ‘which is primary?’ (ibid, p. 124) and his reply is that ‘the answer is far from clear’ (ibid). Smith (1991, p. 62) on the other hand suggests that ‘it was organized religion and its sacred scriptures, liturgy, rituals and clergy that acted as the chief mechanism of ethnic persistence among vertical communities. Here religion connotes a whole way of life; it is the social aspect of salvation religions that have shaped the character of demotic communities like (...) Catholic Irish and Poles’. He perceives that ‘even now many ethnic minorities retain strong religious bonds and emblems. Catholics and Protestants in Northern Ireland, Poles, Serbs and Croats (…) are among the many ethnic communities whose identity is based on religious criteria of differentiation’ (ibid, p. 7).

In the case of Poland, Coates (2000, p. 197) notes that ‘for much of the last 200 years the discourse of Polish nationalism has been interwoven with that of Roman Catholicism, a linkage sealed in the well-known coinage *Polak-Katolik* (Pole = Catholic) and the eventual election of a Polish Pope who would ardently support the Solidarity trade union’. Kedourie (1993, p. 113) observes that ‘the Polish gentry, who were in effect the Polish state’ and ‘Catholic in religion, ruled, until the last third of the eighteenth century, over a population of serfs, large number of whom were White Russians of the Orthodox faith’ (ibid). However, religion was always used to distinguish ‘us’ from ‘them’ and ‘Russians, Ukrainians and Poles cold differentiate themselves as Orthodox, Unite and Roman Catholics believers’ (Hobsbawm 1990, p. 68).

Porter-Szucs states that the term „Polak-Katolik” (Pole-Catholic) became very popular between the wars and was made the title of a popular periodical. It suggests that a real Pole must be a Catholic and that these two words became synonymous (ibid, chapter 9 *Polak-Katolik,* pp. 328-359). As he explains 'at the root of the Polak-Katolik myth was a tautology: a Pole must be a Catholic because without Catholicism a person can no longer be a Pole' (ibid, p. 333).

This term remains in common usage to describe a stereotype rather than a reality (i.e. Sanford 1999, p. 52; Michlic and Polonsky 2005, p. 35; Zubrzycki 2005, p. 79; Zubrzycki 2006, pp. 59; Buzalka 2007, p. 11; Trapani 2008, p. 70; Pease 2009, p. 7, 23 and 80) and it was first used by Stefan Czarnowski (1988) in his *La culture religieuse des paysans polonais* in *Archives des Sciences Socials des Religions*. Then Nowicka (1991, p. 117-123) also employs it in a chapter of her work *Polak-Katolik: o związkach polskości z Katolicyzmem w społecznej świadomości Polaków*. Błoński (1994) repeats the characterisation in his paper *Polak-katolik i katolik-Polak* first delivered at the conference in Vienna in 1988. Later the term became strongly associated with the leader of Polish interwar National Democracy political movement called 'Endecja', Roman Dmowski (i.e. Bryzgel 2008, p. 121 and Pease 2009, p. 84) and his political programme. However, Zubrzycki (2006, p. 60) observes that Dmowski did not invent 'the ideological association between Polishness and Roman Catholicism' either.

> Before he even started using it, the Polak-katolik formulation was commonly found in a periodical of the same name (founded in 1906), and the formulation was frequently used in other Catholic publications. (…) What is significant for our purpose, however, is that Dmowski forged a unified identity out of these two categories, and then politicized that identity and articulated a program around it. By doing so, he gave new meaning to difference. The Second World War and important structural changes in its aftermath would generalize and ossify the Polak-katolik stereotype. (ibid).

Another important element of the stereotype of the 'Polak-katolik' is its connection with anti-Semitism. Poles and Jews lived in harmony but in two parallel worlds in the pre-war Poland. As Lukowski and Zawadzki (2001, pp. 187-188) mention 'it was Roman Catholicism which highlighted most Poles' difference from the predominantly Protestant Prussians and Orthodox Russians, not to mention the unassimilated bulk of the Yiddish-speaking Jewish population'. Zubrzycki (2006, p. 210) adds that 'Jews are the paradigmatic Other because Jewishness is an ethno-religious category that is perceived as the opposite of the Polak-katolik. While Polishness is defined in opposition to Jewishness, Poles nevertheless share with Jews important characteristics: for example both groups see themselves as chosen people'.

Thus language, ethnicity or religion are not the determinants of a nation, neither are territory or history, because nations' borders often change. Practically 'after each major European war, the political map changes: the map drawn by the Treaty of Berlin differs from that of Versailles, and certainly from that of today' (Billing 1995, p. 28) and 'some nation-states, like Poland, change their shape, size and location. Others in the Balkans seem to come and go, sometimes reappearing, sometimes not' (ibid). Kedourie (1993, p. 115) add that the 'historic boundaries present yet other difficulties, for they may not have been the same at different periods of history. The Polish state at one time expanded to the west, and at another to the east. Which of these historic boundaries should be those of the national state?'

History, on the other hand, is rewritten to fit nationalist aims and as Kedourie (ibid, p. 69) explains 'when the peculiar anthropology and metaphysics of nationalism are used in the interpretation of the past, history takes on quite different complexion' and that 'nationalists make use of the past in order to subvert the present' (ibid, p. 70). Therefore borders were 'established by power, and maintained by the constant and known readiness to defend them by arms' (ibid, p. 120) and as he adds 'it is absurd to think that professors of linguistics and collectors of folklore can do the work of statesmen and soldiers' (ibid). The question arises then: Why is nationalism so popular in the world? Smith (1991, p. 163) suggests that

> 'Transcending oblivion through posterity; the restoration of collective dignity through an appeal to a golden age; the realization of fraternity through symbols, rites and ceremonies, which bind the living to the dead fallen of the community: these are the underlying functions of national identity and nationalism in the modern world, and the basic reason why the latter have proved so durable, protean and resilient through all vicissitudes'.

Another reason might be that as citizens, we are taught to be nationalistic as children. Kedourie (1993, p. 78) notes that 'the purpose of education is not to transmit knowledge, traditional wisdom, and the ways devised by a society for attending to the common concerns; its purpose rather is wholly political, to bend the will of the young to the will of the nation'.

Another powerful instrument of nationalist propaganda besides the organised educational system, and probably even more effective today, is the media. Jayward (2000, p. 90) describes that ‘the standardisation of culture is one very important way of forming the nation-state, of founding cultural boundaries that then become political boundaries. The obvious example of this is education, but one cannot underestimate the importance of visual and print media and their role in disseminating this relationship between nation and state – a role which cinema necessarily shares’. This will be discussed in more detail in the next subchapter in reference to the idea of national cinema and the impact that national culture has on a specific nation. However, Kedourie (1993, p. 74) summarises what nationalism is and is not

> The invertors of the doctrine tried to prove that nations are obvious and natural divisions of the human race, by appealing to history, anthropology, and linguistics. But the attempt breaks down since, whatever ethnological or philological doctrine may be fashionable for the moment, there is no convincing reason why the fact that people speak the same language or belong to the same race should, by itself, entitle them to enjoy a government exclusively their own. For such a claim to be convincing, it must also be proved that similarity in one respect absolutely overrides differences in other respects.

Willemen (2006, pp. 30-31) argues that nationalism is first of all ‘a term that should be reserved for the range of institutionalised practices seeking to define and impose a particular, reductive, politically functional identity’ and not to describe, as he called it, ‘individual subjectivity’. Secondly, ‘nationalism seeks to bind people to identities’ (ibid) from their childhood till their old age by various institutions they face during their lifetime and as he later adds ‘nationalism is a question of address, not origin or genes’ (ibid). Thirdly, ‘there is a diametrical opposition between identity and subjectivity’ but our subjectivity ‘always exceeds identity’ (ibid) because it consist of more than just nationality but also our ‘sexuality, kinship relations, our understanding of social-historical dynamics acquired through (self)education, work experience and so on’. It is hard not to agree with him and others who believe that nationalism ‘sometimes takes pre-existing cultures and turns them into nations, sometimes invents them, and often obliterates them’ (Gellner 1983, p. 47).

In this context, what does it mean to belong to a specific nation today? Gellner (ibid, p. 7) suggests firstly that ‘two men are of the same nation if they share the same culture, where culture in turn means a system of ideas and signs and associations and ways of behaving and communicating’ and secondly that ‘two men are of the same nation if and only if they *recognize* each other as belonging to the same nation’. That means that they need to identify themselves with the group and feel the desire to be the part of it. That leads to the idea of national identity which according to Billing (1995, p. 69) is ‘more than an inner psychological state or an individual self-definition: it is a form of life, which is daily lived in the world of nation-states’. He explains that an identity is not a thing – ‘it is a short-hand description for ways of talking about the self and community’ (ibid, p. 60).

As the former Piedmontese prime minister and the Italian statesman Massimo d’Azeglio famously said: ‘We have made Italy; now we must make Italians’ (Hobsbawm 1990, p. 44). This ‘Italians-making’ was nation-building based on the selective memory of the past. ‘No memory, no identity; no identity, no nation’ as Smith (1996, p. 383) observes. He adds that ‘national identity and the nation are complex constructs composed of a number interrelated components – ethnic, cultural, territorial, economic and legal-political’ (ibid, p. 15). Guibernau (2004, p. 134) on the other hand explains it as a ‘belief in a shared culture, history, traditions, symbols, kinship, language, religion, territory, founding moment’.

Smith (1991, p. viii) suggests that ‘myths of national identity typically refer to territory or ancestry (or both) as the basis of political community’ and he adds that ‘nations must have a measure of common culture and a civic ideology, a set of common understandings and aspirations, sentiments and ideas, that bind the population together in their homeland. The task of ensuring a common public, mass culture has been handed over to the agencies of popular socialization, notably the public system of education and the mass media. In the Western model of national identity nations were seen as culture communities, whose members were united, if not made homogeneous, by common historical memories, myths, symbols and traditions’ (ibid, p. 11). Finally, he states that ‘by the middle of the eighteenth century the concept of “national character” was

widely accepted' (ibid, pp. 85-86) and 'by the latter half of the eighteenth century this kind of language has spread to America (…) and to Holland, Sweden, Poland and Russia' (ibid*)*.

Shohat and Stam (1994, p. 346) on the other hand, claimed that "identities" 'are not fixed essences expressing a "natural" difference; they emerge from a fluid set of historically diverse experiences, within overlapping, polycentric circles of identities'. Every person identifies with many groups, not just a national one. They add that 'recently, scholars have emphasized the ways in which national identity is mediated, textualized, constructed "imagined", just as traditions valorized by nationalism are "invented". Any definition of nationality, then, must see it as partly discursive in nature, must take class, gender, and sexuality into account, must allow for racial difference and cultural heterogeneity, and must be dynamic, seeing "the nation" as an evolving, imaginary construct rather than an ordinary essence' (ibid, p. 286). They also make four points about a nation and its identity: firstly, nation-states 'often "cover" the existence of indigenous nations within them'; secondly, 'the exaltation of "the national" provides no criteria for distinguishing what is worth retaining in the "national tradition"'; thirdly 'the view of the nation as unitary muffles the "polyphony" of social and ethnic voices within heteroglot cultures' and finally, 'the precise nature of the national "essence" to be recovered is elusive and chimerical' (ibid). Therefore it is problematic to state that a nation has just one, homogenous identity.

Billing (1995, p. 66) confirms that 'groups only exist if members identify themselves with the group. Identification, according to Social Identity Theory, is, at root, a form of categorization. For groups to exist, individuals must categorize themselves in group terms' and according to that theory, psychological elements are crucial, because they 'are presumed to be universal and not linked to particular socio-historic context' (ibid, p. 67). He also discusses 'the pastiche personality' initially described by Gergen (1991, pp. 150) and explains that some people choose to change their personality according to situation and as citizens of the world, not to have any national identity attributed to them. Such a 'cosmopolitan individual is thought to inhabit an electronic, global world, rather than a single homeland' (Billing 1995, p. 136). Billing goes on to state that 'not everyone, however, is able to enjoy raptures of the pastiche personality' (ibid).

> In *Fear of Freedom*, Fromm (1942) claimed that capitalism has destroyed the fixed identities of traditional societies. People have been freed to create their own identities in ways which were impossible hitherto. Some people are scared by this freedom. Turning away from the uncertainties of the present, they regressively yearn for the security of a solid identity. So, they are drawn towards the simplicities of nationalist and fascist propaganda. Two psychological portraits are contained in such visions of the post-modern world: the portrait of the depthless psyche, bobbing along on the postmodern tide; and the regressive psyche, struggling against the flow (ibid, p. 137).

Some academics suggest that national identity should be treated as a collective cultural phenomenon (Smith 1991, p. vii) or, in other words, that 'a conception of cultural or national identity' should be treated as one (Hall 2000, p. 705). Hall then proposes two different ways of thinking about "cultural identity": either as "oneness" 'underlying all the other, more superficial differences' (ibid, p. 704) and as 'the truth, the essence' (ibid) of the shared culture, or as "uniqueness" and 'a matter of "becoming" as well as of "being"' and belonging 'to the future as much as to the past' (ibid). He adds that 'cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialized past, they are subject to the continuous "play" of history, culture and power' (Hall 2000, p. 706).

Anderson (2006, p. 3) accurately summarises that 'nation, nationality, nationalism – all have proved notoriously difficult to define, let alone to analyse'. Therefore, it is extremely difficult to determine which of these academics are correct in their argument. They all have their reasons and evidence therefore this issue remains unresolved. It is not the purpose of this thesis to determine when era of nations emerged or why. However, there is general agreement that nations are part of the current political reality. Some believe that the global situation will soon need to change while others warn that one should not expect 'the age of nationalism to come to an end. But the sharpness of nationalist conflicts may be expected to diminish' (Gellner 1983, p. 121) and also 'in the shorter run, without looking ahead so far, we can expect nationalism to become modified' (ibid, p. 113). It cannot be predicted what the future will bring but the current state of matters can be analysed. Therefore the idea of the national and transnational cinema will now be examined.

National and transnational cinema

Many academics have tried to define the term ‘national cinema’, using the terms of the national identity and national culture as well as the very idea of the nation. Hjort and MacKenzie (2000, p. 4) suggest that films ‘do not simply represent or express the stable features of a national culture, but are themselves one of the loci of debates about a nation’s governing principles, goals, heritage and history’. They add that ‘for some scholars (Smith 1991), nations are enduring, primordial entities that can be expressed in art, while others (Gellner 1983) assume that nations are constructed in a process of myth-making linked to the needs of the modern, industrial state’ (ibid, p. 1). They go on to say that ‘any successful attempt, for example, to deal cogently with the nationalist dimensions of a given work is likely to involve some account of the historical specificity of a given nationalist context, as well as an exploration of the ways in which the artist’s focal beliefs about national identity, and self-deceptions linked to the psychologies of nationalism, find expression’ (ibid).

The idea of national cinema is always very attractive to nationalists who are ‘intent on celebrating or commemorating the nation’ (Smith 1991, p. 92) and ‘are drawn to the dramatic and creative possibilities of artistic media and genres in painting, sculpture, architecture, music, opera, ballet and film, as well as in the arts and crafts’ (ibid). Therefore Smith questions ‘who, more than poets, musicians, painters and sculptors, could bring the national ideal to life and disseminate it among the people? In this respect a David, a Mickiewicz and a Sibelius were worth more than several battalions of Father Jahn’s *Turnerschaften* and a Yates as much as the hurling societies of the Gaelic Association’ (ibid). Almost ten years later Smith extended this description and wrote (2000, p. 50)

> In the eyes of its devotees, the nation possesses a unique power, pathos and epic grandeur, qualities which film, perhaps even more than painting or sculpture, can vividly convey. In this respect, the moving image is more akin to music, which also unfolds its character and identity over a finite sequence of time; and in which the meaning of the composition becomes apparent only at the conclusion. This is why we find an increasing concern for archaeological verisimilitude and distinctive “ethnic atmosphere” in the portrayal of national drama.

Shohat and Stam (1994, p. 102) also claim that cinema, like any other form of art, can be the transmitter of national identity: ‘the novel inherited and transformed the vocation of the classical epic (...) to produce and heighten national identity, both accompanying and crystallizing the rise of nations by imposing a unitary topos on heterogeneous languages and diverse desires. (...) The fiction film also inherited the social role of the nineteenth-century realist novel in relation to national imaginaries. (...) Narrative models in film are not simple reflective microcosms of historical processes, then, they are also experiential grids, or templates through which history can be written and national identity figured’.

Yet Yoshimoto (2006, p. 259) declares that ‘what makes a national cinema a “national” cinema is not some pre-existing national identity which a particular cinema embraces as its own. On the contrary, a national cinema emerges precisely when it intensely scrutinises the idea of the national and refuses any facile equation of the national with a particular group of people, a geographical location or cultural traditions, for the purpose of creating an imaginary sense of national homogeneity’. Jayward (2000, p. 95) notes that ‘the paradox of a national cinema becomes clear in that henceforth it will always – in its forming – go against the underlying principles of nationalism and be at cross-purposes with the originating idea of the *nation* as a unified identity’.

Higson (2000, p. 67) tries to reconcile both points of view by stating that ‘on the one hand, a national cinema seems to look onward, reflecting on the nation itself, on its past, present and future, its cultural heritage, its indigenous traditions, its sense of common identity and continuity. On the other hand, a national cinema seems to look out across its borders, asserting its difference from other national cinemas, proclaiming its sense of otherness’. Hjort (1996, p. 520) raises the question ‘about the ways in which the meanings of “cinema” and “nation” circulate and mutate – especially as these terms are combined in that key component of a coverage model of cinema studies: national cinema’. Stam would argue that ‘film producers and receivers are not just individuals in the abstract; they are of a specific nationality, class, gender, and sexuality’ (Stam and Miller 2000, p. 661) and that already makes their cinema national. Vitali and Willemen (2006, pp. 1-2) would add that ‘the particular ways in which an

economic sector's productive activities and a particular set of institutional networks known collectively as the state interact to mutual benefit give us the terms in which a film industry becomes a national one'.

Thus national cinema is hard to define even though it might seem simple at first sight – it should just mean the cinema of a given nation. However the situation is much more complicated. In 1998 Crofts suggested the following components as a framework to identify national cinema: production, distribution and exhibition, audiences, discourses, textuality, national-cultural specificity, the cultural specificity of genres and nation-state movements, the role of the state and the global range of nation-state cinemas. Dyer and Vincendeau (1992, p. 13) complicate the question by stating that national cinema is composed of 'the inheritance of traditions of pre-cinematic popular forms; the problems, at once economic and cultural/aesthetic, posed by working in an expensive medium for a small language pool; the varying status of the high white tradition as the emblem of national identity (particularly in its exportable form); the iconographies and languages of different national histories and landscapes – all these are nationally specific'.

The source of the appearance of the idea of national cinema will now be considered in more detail. When cinema as such came to existence over one hundred years ago and all the films were silent, their origin was not important to the audience. When first inter-titles appeared to help the audience to understand the action, there was still no issue as they could easily be edited and replaced with a translated version. The problem appeared in the 1920s together with the advent of sound. The American studio industry developed at the same time in Hollywood and to avoid competition with foreign films, especially French, the government control of non-American films was introduced. Ďurovičová (2010, p. 104) notes that 'the ultimate case in point of subtitling deployment as deterrent against external competition is, of course, the United States, where the vaunted toxicity of subtitles (on par with dubbing) has historically been brandished as one of the – if not *the* – main argument against film imports *tout court'*. Therefore it is argued here that the reasons for the birth of national cinema, as in the case of nations, were political.

Since that time a simple division appeared which divided films into two groups – the American ones made in Hollywood and the rest of the world. Dyer and Vincendeau (1992, p. 1) observes that 'part of the existing map of cinema is coloured in quite clearly: there is America, which is Hollywood, which is popular entertainment, and there is Europe, which is art'. Obviously this is not the whole truth because American cinema is not just Hollywood and also many European countries produce non-artistic, popular films. However, this simple division lingers over the history of film and Hollywood movies heavily dominate the film market, imposing their perspective on the world. McLuhan's global village is in fact an American village. Billing (1995, p. 149) quotes Hall (1991, p. 28) – 'globalization is not an abstract force, but that the global, transnational culture is predominately American' presenting 'what is essentially an American conception of the world'. He adds that for example 'Hollywood stars are not generally "*American stars*", in the way that a Depardieu or a Loren always remains a *French* or an *Italian* star: a Costner or a Streep drops the confines of nationality and is simply a "star", a "mega-star", a universal icon' (Billing 1995, p. 149) and American cinema 'from the beginning was immigrant, transnational, and American all at the same time (Naficy 2001, p. 7).

Billing (ibid, p.150) also mentions 'the quantity of and quality of the ways in which Hollywood films and American-made, globally distributed television programmes flag the United States' and remarks that many American films start with 'flagging of scene' (ibid) to make sure that the audience knows that the story happens in America. Many scenes are flagging the American state as well, for example by showing that 'the Hollywood traffic cop stopping the car which carries hero and heroine on their adventures has an emblem of state stitched to his upper arm' (ibid, p. 175). Meanwhile, Willemen (2006, p. 33) comments

> Compared to Afro-American films made in the US, black British films are strikingly British, and yet in no way can they be construed as nationalistic. They are part of a British specificity, but not of a British nationalism: especially not if we remember that British nationalism is in fact an imperial identification, rather than identification with the British state. To complicate matters further, identification with the British state is, in fact, an English nationalism, as opposed to Welsh, Cornish or Scottish nationalisms, which relate not to a state but to nations, and are recognisable by their demand for autonomous governments, even if that autonomy may be qualified in various ways.

National specificity is discussed more widely by Wolfenstein and Leites (1950, p. 295) who studied the British, French and American films of the 50s and observes that ‘the essential plot in British films is that of the conflict of forbidden impulses with conscience. (...) British films evoke the feeling that danger lies in ourselves, especially in our impulses of destructiveness’. However, the situation in other countries appeared to be different, for example ‘in the major plot configuration of French films, human wishes are opposed by the nature of life itself. The main issue is not one of inner or outer conflicts in which we may win or lose, be virtuous or get penalized. It is a contest in which we all lose in the end and the problem is to learn to accept it’ (ibid, p. 296). Finally they discuss the situation in the United States of America where ‘the major plot configuration in American films contrasts with both the British and the French. Winning is terrifically important and always possible though it may be a tough fight. (…) The hazards are all external, but they are not rooted in the nature of life itself. They are the hazards of a particular situation with which we find ourselves confronted’ (ibid, p. 298).

The national specificity mentioned above is part of the national culture which the members of a given nation might not even perceive anymore, having become so accustomed to it. Billing (1995) calls it ‘banal nationalism’ but Hjort (2000, p. 108) prefers the term ‘banal aboutness’. However, Hall (2000, p. 706) explains that cultural identity ‘is not something which already exists, transcending place, time, history and culture. Cultural identities (...) have histories. (…) Far from being grounded in a mere “recovery” of the past, which is waiting to be found, and which, when found, will secure our sense of ourselves into eternity, identities are the names we give to the different ways we are positioned by, and position ourselves within, the narrative of the past’.

Hjort often uses Danish cinema as an example of a national cinema that crosses national borders. She quotes the famous Danish director Bille August, who once said: ‘I feel that by making films that maintain a strong national identity, we succeed in making them international’ (Hjort 1996, p. 526). She notes that ‘what constitutes a properly Danish cinema, focus on elements that can be derived directly from shared beliefs about a national culture. Thus is, notions of cinematic specificity are systematically subordinated to ideas of

cultural specificity' (ibid, p. 525). Hjort also observes that 'Danish films are further understood to explore the shared practices of an imagined community located within the borders of the nation-state. They are assigned the important task of thematizing this community's past and of projecting its future' (ibid).

However, there is a danger in being too nationally specific in a film because then the international audience can feel confused. Hjort (ibid, p. 529) explains that 'cinematic elements are opaque when they are so firmly rooted within a given national imaginary that international audiences cannot be expected to understand their meaning without the help of native informants'. She adds that 'the situation is quite different in the case of the translatable elements. Although such elements have a distinctly Danish flavour, their cultural specificity does not prevent members of foreign audiences from gasping the relevant meanings' (ibid) and summed up that 'in addition to their opaque and translatable elements, many Danish films (...) have a certain international dimension' (ibid).

It is worth noting here that Kieślowski's late films have more and more translatable elements as opposed to his early films with more opaque elements, for example such events from Polish history as year 1956 when armed protesters were for the first time in Communist Poland pacified by the Polish army, or 1968 when Poles of Jewish roots became unwelcomed and were in masses leaving Poland. Both these events were mentioned in *Blind Chance* but remain unidentified by the viewers without the knowledge of Polish history. Similar situation concerns Polish habits, especially the ones connected with such holidays as Christmas or Easter including „Lany poniedziałek" (Wet Monday), also called Śmingus-Dyngus, when people throw water at each other. Both these traditions are portrayed in *The Decalogue* (episodes 3 and 4). However, Kieślowski later started to use more universal elements in his films.

Crofts (1998, p. 385) explains that 'prior to the 1980s critical writings on cinema adopted common-sense notions of national cinema. The idea of national cinema has long informed the promotion of non-Hollywood cinemas. Along with the name of the director-auteur, it has served as a means by which non-Hollywood films – most commonly art films – have been labelled, distributed, and reviewed'. However, the very idea of national cinema soon started to be

questioned and the idea of the transnational cinema introduced. Ezra and Rowden (2006) explains that transnational means ‘crossing borders’ therefore transnational films will be the ones that cross their national borders and are received abroad. Shohat and Stam (1994, p. 347) notes that ‘the media play a role in shaping identity in the postmodern era. By experiencing community with people never actually seen, consumers of electronic media can be affected by traditions to which they have no ancestral connection’ therefore modern cinema is more transnational than ever.

Hjort (2010) identifies that the term ‘transnational’ is useful as a scalar concept allowing for the recognition of strong or weak forms of transnationality. In this model a given cinematic case would qualify as strongly transnational if it could be shown to involve a number of specific transnational elements related to levels of production, distribution, reception, and the cinematic works themselves’ (ibid, p. 13). She mentions the equal usefulness of ‘a distinction between marked and unmarked transnationality. A film might be said to count as an instance of marked transnationality if the agents who are collectively its authors (typically directors, cinematographers, editors, actors, and producers) intentionally direct the attention of viewers towards various transnational properties that encourage thinking about transnationality’.

Hjort (2000, p. 425) also discusses the idea of the perennial and topical themes, raised by Lamarque and Haugom (1994) who defined a topical theme as ‘a formulation of problems and issues of particular interest to a group of people (a society, a class, a religious group, a political group, a social group, any special interest group) for a certain period’. They explain that on the other hand ‘the theme of free will and determinism is a central theme in the cultural discourses of the Western tradition, in religious discourse, in philosophy, in social sciences, and in – literature. It is what one may call a *perennial theme*’ (ibid, p. 406).

Hjort (2000, p. 106) specifies that ‘perennial themes bring into focus subject matter that resonates across historical and cultural boundaries. (...) Topical works are frequently politically motivated and serve as interventions in ongoing discussions within a given social context’. In the introduction to their book Hjort and MacKenzie (2000, p. 6) state that Smith represents the perennial values

> Smith situates his discussion within the larger context of debates over the nature of nationalism and national identity. He takes issue, more specifically, with the modernist conceptions of Gellner (1983), Hobsbawm (1990) and Anderson (1991) (..) Smith's influential perennialist account, on the other hand, construes nationalism as an affirmation of enduring ethnic identities that find expression through shared memories, collective myths and so on. On the perennialist view, then, national identity is a matter, not of the imposition of "invented traditions" (Hobsbawm and Ranger 1983) with largely fictive connections to the past, but rather of the rediscovery and authentification of already existing myths and symbols with collective values.

The problem with topical themes in the case of national cinemas is usually connected with the history of a given nation that is not known or understood abroad. According to Dyer and Vincendeau (1992, p. 10) 'beyond language in the strictest sense, another aspect of the cultural specificity of European cinema makes it difficult to export: its reliance on a knowledge of the national history by its target audience' (ibid, p. 10). Govaert (2014, p. 96) observes that 'despite the variety in approaches, the aspect of reception has received little attention in accounts of national cinemas, even though audiences may read different meanings in film depending on cultural context in which they watch it'. It is argued here that such situation appeared in case of Kieślowski's films.

Willemen (2006, p. 40) talks about 'the need to understand the dynamics of a particular cultural practice within its own social formation'. Lapsley and Westlake (2006, p. xiii) also discuss this subject stating that 'just as difference came to be foregrounded in relation to politics, so too did it register in terms of the spectatorial experience. Rather than spectators being unilaterally positioned by the text, various ethnographic studios of actual audiences were making it increasingly evident that people from different background, cultures and histories saw and interpreted films very differently'. The main barrier of the national cinemas in world-wide distribution and full understanding is the differences in national language. As Dyer and Vincendeau (1992, p. 9) note 'the intertextual connections with language-based entertainment forms (...) automatically privilege language as a medium for the construction of national identity'. Shohat and Stam (1994, p. 7) add that 'in a transnational world typified by the global circulation of images and sounds, goods and peoples, media spectatorship impacts complexly on national identity and communal belonging'.

The problem of translating films from one national language to another appeared at the very beginning of the medium with the inter-titles supplementing the story. Nornes (2007) identifies 'the three epochs of translation' as follows: 'the talkie era' that 'brings the foreign text to the spectators on their own domestic terms (ibid, p. 178), 'the corruptive' era 'conforms the foreign to the framework of the target language and its cultural codes' (ibid), while he describes the third as 'the abusive' era because 'the translator identifies strongly with the source text and the culture in which it was produced' (ibid). The latter process involves more than just 'translation' but rather something that Ďurovičová (2010) describes as 'translatio' – a widened description of the translation process (ibid, p. 95). Or as Nornes (2007, p. 73) explains: 'when bringing texts from one language to another, the translator's approach to language and meaning is inseparable from larger historical and ideological currents in the target language. This new linguistic and cultural context often impinges upon the translation while having little to do with the original text itself'. He adds: 'faced with the losses inevitable in all translation, the abusive subtitler assumes a respectful stance vis-à-vis the original text, tampering with both language and the subtitling apparatus' (ibid, p. 179).

Sarkar (2010, p. 35) comments that 'something always is lost in translation in the transnational circulation of film genres and, arguably, something unintended or unanticipated is gained'. This would account for some Hollywood film studios trying or circulating multiple-language versions (MLV) of the same film (Ďurovičová 2010, p. 98) and for some filmmakers who still make 'polyglot films' (ibid, p. 99) with polylingual dialogues. Again, Kieślowski was one of such filmmakers and his last for films were made in both Polish and French, with even more languages involved on the set during the filming. Translation of a dialogue list of a movie is very difficult. Nornes (2007) suggests there has been a lowering in standards of translations and claims that some translators reduce 'the foreign tongue to nothing more than a "cultural disadvantage" where dubbing is perceived as "a strategy of empowerment" (ibid, p. 158). He goes on to say 'there is no question that English-language criticism about foreign cinema has taken the mediation of subtitles entirely for granted. Outside of the writing aimed at professional translators and the academic audiences of translation studies, virtually nothing has been written about them' (ibid).

The last issue in this subchapter is what Nornes (ibid, p. 67) identifies as ‘tendencies towards linguistic monoglotism in film studies, especially its manifestation in the U.S. academy. Unlike all other disciplines of the humanities, it was possible until quite recently to do specialized research into the arts and culture of a foreign cinema without the “requisite” linguistic skills’. This monoglotism of course means the dominance of the English language. It is connected with colonialism and the imbalance of power in both academia and the world. It manifests itself in Anglocentrism, Eurocentrism, Anglo-American and post-colonial privileges. Starting with academia, according to Willeman there are three reasons for the problems in the film studies (2006, pp. 34-35)

> 1) academic institutions are beginning to address the film cultures of non-Western countries. (The result is that scholars formed within the paradigm of Euro-American film theory are rushing to plant their flags on the terrain of, for instance, Chinese, Japanese or Indian film studies. (...) In the process, the very questions concerning the production of specific socio-cultural formations mentioned earlier are marginalised or ignored.)
> 2) film-theoretical malpractice can be found in the assumed universality of film language. (This illusion is promoted to ignore the specific knowledges that may be at work in a text, such as shorthand references to particular, historically accrued modes of making sense (often referred to as cultural traditions).
> 3) the forced, as well as the elective, internationalism of film industries themselves.

In relation to the first point, Shohat and Stam (1994) remark that ‘the privileging of the Anglo-American cultural world, and the tracing of cultural studies pedigree only to London or Birmingham, prevents dialog with Latin Americans, Asian and African studies; whatever does not belong to the Anglo-Western world is peripheralized as “area studies”’ (ibid, p. 6). Higson (2000, p. 63) admits that ‘in my case, there is undeniably danger that my essay transformed a historically specific Eurocentric, even Anglocentric version of what a national cinema in the abstract is assumed to be applicable in all contexts’. Even though as Lapsley and Westlake (2006, p. xv) claim ‘no single way to approach film studies exists. Indeed, given the plurality of practices that is postmodernity it is hard to see how anyone could now plausibly advance claims for the universal validity of a particular orientation while delegitimising all others’. Therefore the last subchapter will not only examine the English-language books by Western authors but also the ideas of Polish scholars (in both Polish and English) about what constitutes Polishness.

Polish national identity and cinema

A key question for this thesis is how to describe Polish national identity and then to place Kieślowski and his films in this context. Smith (1991, p. 120) observes that ‘we have seen how complex, abstract and multidimensional is the concept of national identity – so much so that different social groups can at different historical junctures feel that their needs, interests and ideals are served in and through identification with the abstract but emotionally very concrete nation’. The idea of nationalism has already been considered and according to Kedourie (1993, p. 1) it is a doctrine invented in Europe that became ‘firmly naturalized in the political rhetoric of the West which has been taken over for the use of the whole world’ (ibid). Anderson (2006, p. xiii) adds that ‘an unselfconscious provincialism had long skewed and distorted theorizing on the subject. European scholars, accustomed to the conceit that everything important in the modern world originated in Europe, too easily took ‘second generation’ ethnolinguistic nationalisms (Hungarian, Czech, Greek, Polish, etc.) as the starting point in their modelling, no matter whether they were ‘for’ or ‘against’ nationalism’. It is arguable that the same thing has happened to the subject of film studies which are very West-orientated.

The issue of inequality in the modern world, is strongly connected with colonialism and with the post-colonial world order today. Shohat and Stam (1994, p. 2) suggest that ‘Eurocentrism bifurcates the world into the “West and the Rest” and organizes everyday language into binaristic hierarchies implicitly flattering to Europe’ and ‘Eurocentrism first emerged as a discursive rationale for colonialism, the process by which the European powers reached positions of hegemony in much of the world’ (ibid). They add that ‘the most prolific film-producing countries of the silent period – Britain, France, the US, Germany – also “happened” to be among the leading imperialist countries, in whose clear interest it was to laud the colonial enterprise’ (ibid, p. 100). It is worth noting that the cinema of these countries was always very strong and British, French, American or German films often became part of the canon of world classics. However, the scholars of the mentioned countries, very often have quite a restricted view of the world cinema. As Crofts (2002, p. 42) explains

> the world view of different national film cultures are substantially informed by their country's relations – military, economic, diplomatic, cultural, ethnic – with other parts of the globe (...) Thus [historian], informed by French colonialism, knows more of African cinema than of Latin American, while an American scholar, informed by the US imperium and substantial Hispanic immigration, knows more of Latin American than African cinema, and a British scholar, informed by European and American cultural influences, may not see much outside that transatlantic axis.

Poland never had any colonies therefore does not belong to the group of the post-colonisers but rather to the one of the colonised countries and that is also how it is treated by the formers. Maria Janion, the well-known Polish scholar and feminist, writes that Poland first became a post-colonial country when it was baptised and deprived of its Slavic identity and pagan roots. The Polanie (Polans) had no choice as 'Christianity was the price that had to be paid to escape the fate of their more obdurate fellow Slavs to the west, such as the Wends, who kept faith with the pagan ways and suffered one murderous Christian onslaught after another, until they lost their gods, their independence and their identity' (Lukowski and Zawadzki 2001, p. 6). Polish Slavic-pagan identity was denied but remained in the subconscious of the nation. The idea of Poland being a post-colonial country is not new, but before Janion, it was used mostly to describe post-Soviet reality and to show Poland as colonised by the Soviet Union (i.e. Thompson 2000; Cavanagh 2004) or occupied and traumatised by other countries across the centuries.

Janion was the first to mention the Roman Catholic occupation and the fact that Poland had always been practically torn between the West and the East. She quotes Sławomir Mrożek, the famous Polish absurdist dramatist and writer, who stated that Poland is situated 'to the West from the East and to the East to the West' (Janion 2006, p. 11). Janion argues that after converting to Catholicism Poles became „sami sobie cudzy" (foreign to themselves). This might also explain the Polish inferiority complex towards Western countries and sense of injustice caused by the fact that Poland was expected to defend the 'civilised' West against the 'barbarian' East but could not count on the West when it needed help, above all during the three partitions. However, the beginning of the Second World War and the break of the non-aggression pact by Germany (and successively by Russia) as well as the lack of reaction from the French

and British allies for two days should also be included in this reasoning. Poles also see the outcome of the conference in Yalta in 1945 as a betrayal by Great Britain and United States. As a consequence the Second World War ended in 1945 for Western Europe but lasted until 1989 for Poland. The expectation of protecting the civilised West from the barbarian East was somewhat schizophrenic as heathen Poland was originally also one of the barbarian countries, forced like the Janissaries to serve its new masters. This schizophrenia is also part of Polish identity. It began with accepting Catholicism while still worshipping pagan gods, through to speaking different languages at home and at school during partitions, to the underground press during Communism. Coates (2005, p. 34) interesting observation about Wajda's *Popiół i diament* (*Aches and Diamonds*) accords with Janion's revealing statement: 'Wajda drives a wedge between the cult of the dead and the Catholic religion later overlaid upon it. The audience may deem that cult a metonymy of the Catholicism that absorbed it, but Wajda's purpose seems rather to be to scrap away the encrustations of a religion once imposed on Poland to leave only the cult of the dead. It is that cult that Maciek practises, not Catholicism'.

In *Polish Film. A Twentieth Century History* by Charles Ford, Robert Hammond and Grażyna Kudy there is a chapter called *The Comet and the Sun* which discusses Andrzej Wajda and Krzysztof Kieślowski, calling the former 'the sun' of Polish cinematography and the latter 'the comet' in its sky. It is a very interesting comparison which is sadly absent in Polish film criticism. Wajda made his appearance in the field of Polish cinema immediately after the war and remained an important figure till his recent death. Whereas Kieślowski started making films quite late but he enjoyed a brief but spectacular career. The Polish actor Jerzy Stuhr worked with both of them. He was Kieślowski's friend and appeared in five of his films, and when he started to direct himself, many people saw his work as the continuation of Kieślowski's ideas. Stuhr also knows Andrzej Wajda very well and has performed in many of Wajda's plays and films. He described his relationship with both directors and, whereas with Kieślowski it was a friendship, with Wajda he characterised the relationship as more confrontational and remarked that Wajda's sense of a mission was very strong (Miklos 2001, pp. 242-246). Andrzej Wajda remained the most important person in Polish cinematography (Paul 1983, p. 256) and through his career

has gained the title of master. This title is used only for him, not just by journalists, but by other filmmakers and film critics. However, some say that from an international perspective, Krzysztof Kieślowski was the more significant director: 'By the time Solidarity was voted into office in 1989, Kieślowski had become one of the most famous directors in Europe.' (Thompson and Bordwell 1994, p.748). Another example of the appreciation of the greatness of Kieślowski's work is a quotation about his lifetime achievement in film: 'It's very seldom that a filmmaker comes along who uses the medium as originally as Dovzhenko or Jean Vigo, but in Poland in the 1970's that's exactly what happened.' (Cousins 2004, p. 424). He also stated that his *A Short Film About Killing* was Kieślowski's 'best work to date' (ibid, p. 425) and Orr (1998, p. 29) describes it as 'a masterpiece' and as 'powerful and savage' (ibid, p. 9).

It seems that while Wajda has always been most appreciated in his homeland, particularly because of the historical subjects he usually tackles, Kieślowski has received more acclaim abroad than in Poland. Even though Wajda's talent is recognised worldwide and he received an Oscar for Lifetime Achievement in 2000, his films are focussed on national issues, whereas Kieślowski dealt with more universal subjects. However, he remains popular with the Polish audience and is rather underestimated by the critics. Therefore it is hard to decide which of them should be called the greater figure in Polish cinema. Most of Wajda's films have been about Polish history and politics. He has always been involved in Polish politics and in 1989-1991 even became a senator in the Polish Senate. He has written petitions many times, started campaigns and expressed his political opinions openly. His 2007 film *Katyń* is a very good example of his views on cinematography as a 'mission to the nation'. In 1940 Soviet soldiers murdered over 22,000 Polish officers and citizens in the woods of Katyń near Smoleńsk in Russia. They were shot in the back of their heads and the dead bodies were thrown into a mass grave, which was discovered in 1943 by the Nazis, but the Soviet authorities denied all responsibility. In communist Poland the subject of the Katyń massacre was forbidden. For fifty years people were not allowed to mention it and if it was discussed, the blame was inevitably placed on the Nazis. *Katyń* was a very important and personal film for the director himself. His father was one of the assassinated and Wajda and his mother did not know for a long time what had happened to him. Only at the

beginning of the 1990s, when communism ended, was the truth revealed. Wajda wanted to make a film about this subject for many years and finally in 2007 he managed to finish it and release it. The critics agreed that, even though it was not his greatest work and rather a tombstone than a film, it was very important for Polish people.

Kieślowski was more connected with religion than Wajda especially at the start of his film career. In 1983 the government authorities refused him approval to film John Paul II's visit to Poland (Kieślowski and Piesiewicz 2002, p. 127). He wanted to film it from the perspective of the people waiting for the Pope to come and the Polish Episcopate did not support this idea. Therefore, he was always looking for a different way of showing religiousness. Even *The Decalogue* did not represent religion in a simple way but rather as a matter of good or evil and with time Kieślowski evolved from Polish Catholicism towards metaphysics. He used more universal allegories, not necessarily connected with the Polish identity, rather than symbols. Both Kieślowski and Wajda also used religious symbols, but each in a different way. When Kieślowski used the words from St. Paul's Tenth Epistle to the Corinthians at the end of *Three Colours: Blue* (Cousins 2004, p. 428), he did it because he strongly felt a part of European Christian tradition. Therefore Kieślowski treated Christian symbols as signs of being a person brought up in a certain culture (Coates 2004, p. 269), whereas Wajda used them to signify being part of Polish culture. This might explain why Kieślowski was better understood abroad whereas Wajda was commended for being persistent in illustrating his vision of Polish patriotism.

The way nationality is depicted in Wajda's and Kieślowski's films is quite similar to their position towards religion. Polish nationality was always a very important issue for Wajda and influenced his perception of the world. However, Kieślowski was able to rise above his nationality and become a citizen of the world. He used to say that 'in the end everybody suffers the same from a toothache – a Pole and a Swiss, a communist and an anarchist.' (Zawiśliński 1994, p. 38). He was more interested in the human condition, in people's feelings, fears and joys than in a discussion of national issues that were provoked in society so often by Wajda's films.

The nationality of films and filmmakers is still a very vivid issue, even now when a more united Europe operates with so many institutions to promote European cinema as a whole, such as 'Eurimages' and 'Media programmes', so that European films can compete with American ones. The nationality of films is not the subject of my thesis but it is an undeniably popular issue that still causes problems (Hill and Church Gibson 1998, pp. 442-443):

> What determines the national identity of a film when funding, language, setting, topic, cast and director are increasingly mixed? How can we classify films such as Louise Malle's 1992 film *Damage* (French director, Franco-British cast, English settings), Krzysztof Kieślowski's *Three Colours* trilogy (*Blue,* 1993; *White,* 1993, *Red,* 1994; made by a Polish director with French funds and a Franco-Polish cast), and Lars von Trier's 1996 film *Breaking the Waves (*Danish director, Norwegian-European funds, British cast, Scottish setting)? However, despite the fluidity of national boundaries, the majority of European films are perceived as having a clear national identity, especially when it comes to particular movements and filmmakers.

It is interesting that Poland is sometimes compared to Hungary (i.e. Coates 2004, p. 267), because, according to English-language literature these two countries delivered the best films of the Eastern-European block before the end of the Soviet system in 1989 (Paul 1983, p. 4). Directors such as Wajda were praised for being able to talk about their national issues in a way that was interesting to foreign audiences (ibid, p. 64). The Russian director Valery Todorovsky, author of the hit Russian musical *Stilyagi* (*Boogie Bones*) from 2008, explains some of the problems encountered by many filmmakers whose films are rarely shown in cinemas (Faraday 2000, p. 173):

> When I speak about making entertaining movies, I don't mean that I want to go into competition with Steven Spielberg. I just mean that I want my movies to be shown in movie theatres. Because in fact not all pictures [in Russia today] are being made for the theatres. I want to make films that pull in people who'll pay money for the chance to see them. They must be made in such way that a regular kind of person [normalnyi chelovek] will find something in interesting in them. Because I know that a huge number of Russian movies are made in a way and on subjects that make sure no one will find them interesting. I want to make films like, for example, Kieślowski [the recently deceased, émigré Polish director of the *Three Colors Trilogy*], who's quite a serious artist but people want to pay and see his films. He made films of a kind that were intelligible to people.

Thus the conclusion emerges that one can be successful in making films both deeply rooted in one's nationality if one knows how to give it a universal meaning and appeal (like Wajda) or by concentrating from the beginning on universal issues and questions (like Kieślowski) as long as one is consistent. After the Second World War Poland was cut off from the West by the Iron Curtain and thus, no longer treated as a part of Western-European community but part of so-called Eastern Europe. However geographically, the European continent extends to the Ural Mountains. In this perspective Poland has long considered itself as a part of Central Europe and considered the European part of Russia as Eastern Europe. The 'Iron Curtain' cut off many European countries during the Cold War and in that time Western Europeans got used to seeing them all as 'Eastern Europe'. So nowadays, Poland has to accept the 'Eastern European' label, along with the Czech Republic, Slovakia, Hungary and other ex-communist countries. Coates (2004, p. 265) explains that 'The central question of a globalized, multicultural, and postmodern reality is that of the ecology of identity – which identities are sustainable and/or worth sustaining – the events of 1989 posed it with particular intensity to the inhabitants of what was once known as "the Other Europe", who consider themselves "Europeans" but who may not necessarily be seen as such by Western neighbors anxious to separate themselves from a perilous "Wild East"'. Prażmowska (2004, p. 7) explains that 'in present-day thinking Poland's faith is inextricably linked to that of the Catholic Church, or as it was then referred to, the Church of Rome. History textbooks would like to present the Christianisation of Poland in mystical and possibly deterministic term. Thus the image of Poland as a frontier between Western Christian World, on the one hand, and the Russian Orthodox Church, which derived from the Byzantine Church, on the other, rather conveniently symbolises a present Polish preference to be considered as belonging to the West European cultural traditions'. Coates understands this aspect of Polish identity (2004, p. 266)

> If it must also interrogate the phrase 'behind the Iron Curtain' itself, however, this is because it may be as misleading as the references to 'East European cinema' that often accompanied it, though less because the particular always eludes and defies generalization than because of the glaring inadequacy of the generalization in question. After all, there were at least two Iron Curtains: the one separating Western from Eastern – or East Central – Europe; the other, separating that area from the Soviet Union.

In the perceptions of Western European authors Polish cinema is placed alongside other ex-communist cinemas, which are often treated as one generic group. For example in a review of *The Double Life of Veronique* by Kieślowski that appeared in the programme of the National Museum of Photography, Film and Television (now called the National Media Museum), the Polish ex-capital Kraków was confused with Prague, the capital of the Czech Republic. Very often Polish directors are compared in English-language film criticism to Western directors, and their films to the well-known classics. This undoubtedly reflects the need for a better understanding and assimilation of the 'great unknown' (ibid) – the reality and life behind the 'Iron Curtain'. However, this was also a very popular attitude among the post-colonial countries to treat the ‘colonized people as “all the same”’ (Shohat and Stam 1994, p. 183) and to imply after Churchill (2000, p. 700) that the ‘assumption that distinctions between cultural groupings of indigenous people are either non-existent (ignorance) or irrelevant (arrogance)’.

In order to avoid that, this thesis will consider how Polish authors characterise Polishness and Polish cinema, it will then compare this with English-language discussions. Most of Polish books about „polskość” (Polishness) talks about it in terms of a fight because the Poles for centuries had to struggle to maintain it as part of their identity. There are over fifty books in the National Library in Warsaw about the fight for Polishness of different parts of the country (i.e. Silesia, Greater Poland, Warmia and Masuria) or cities (Gdańsk, Lublin, Toruń, and even Warsaw). Then there is a big group of books about Polishness of famous people, such as astronomer Nicolaus Copernicus (Mikołaj Kopernik in Polish), composer Frédéric Chopin (Fryderyk Szopen), writer Joseph Conrad (Józef Korzeniowski), Pope John Paul the Second (Karol Wojtyła), poet Cyprian Kamil Norwid and even of German philosopher Friedrich Nietzsche. The rest of the books about Polish identity talks about Polonia (Polish Diaspora abroad), about Poland in Europe since it joined the European Union in 2004 and also about the connections between Polishness and Catholicism.

Polish national identity has many faces, or as Nowicka (2006) puts it „polskość niejedno ma imię” (Polishness has more than one name). In her article under the same title based on her own research in the field of sociology she listed in

order the most important, according to the Poles, indications of being Polish: the perception of oneself as being a Pole; knowledge of the language, culture and history of Poland; having at least one parent of Polish nationality; having Polish citizenship; observing Polish customs; being born and being resident in Poland; services rendered to the country and finally the Catholic faith (ibid, p. 4). Skwara observes that (1992, p. 226) 'during the past two centuries Poles have been historically conditioned to absolutize preferred attitudes and concepts. The nineteenth and twentieth century were in Poland a time of an 'autocracy of warriors', a time when the ethos of struggle dominated all others' and Poles just followed the three traditional virtues from the motto 'God, honour and the motherland' (ibid, p. 230). Smith (1991, p. 51) observes that only the 'linguistic and religious culture', the Catholic one, 'succeeded in crystallizing the sense of common and distinctive ethnicity, abetted by the memories of their early statehood under the Piasts' and 'these memories were to play an important role in the latter formation and definition' of the Polish nation 'from the fifteenth century on' (ibid). He added that according to Lord Acton Polish nationalism emerged during the early Partitions of Poland (ibid, p. 85).

Kedourie (1993, p. 109) reminds us that 'Poland was partitioned between Russia, Austria, and Prussia [in 1848]' but 'the Poles were universally recognized as a nationality' (ibid). He adds that 'when nationalists found no Power effectively to espouse their cause their conspiracies and insurrections very often came to nought. This is what happened (...) to the Poles in their risings in 1831, 1846, and 1863' (ibid, p. 94). Coates (2000, p. 189) states that 'the concept of nation, so often the phantasmal power-base of the bourgeois intelligentsia's contestation of aristocratic establishments, becomes in the Polish case an opposition to institutions imposed by foreign powers'. Jászi (1929, p. 328) compares late-nineteenth century Magyarization to 'the policy of Russian Tsardom against the Poles, the Finns, and the Ruthenians; the policy of Prussia against the Poles and Danes; and the policy of feudal England against the Irish' and Smith (1991, pp. 30-31) explains that the 'large-scale massacres like those by the Mongols in the thirteen century or in modern times by Soviets and Nazis of selected populations (for example, the Katyn massacre or the reprisals of Lidice and Oradour)' were specially 'designed to break a spirit of resistance by terrifying the civilian population or rendering it leaders' (ibid).

Skwara (1992, p. 221) adds that ‘the ethos of the struggle for national independence, ever present in Polish tradition and art, and pre-eminent since the end of the eighteenth century when Poland was partitioned and culture became the mainstay of national identity’ and then all of Polish culture was ‘obligated, or perhaps condemned, to speak out on behalf of the nation or a community. Polish film was sworn in as national art, expected to deliver syntheses of the past and forecast for the future. Surrounded by the giants of History, Fate and God’ (ibid, p. 229). She explains that ‘if Polish art, cinema included, is to retain its spiritual and artistic autonomy, it must permanently rid itself of the Polish complex of the giants: of History, of institutionally understood Providence, and the Insurrection ethos’ (ibid, p. 230). She believes that ‘Polish cinema stands a chance of survival and development only when it is national in character, when it arises directly from the traditions, culture and myths forming Polish awareness. Rather than stories haltingly delivered in some Polish-English tongue, it must deliver messages in a distinctly Polish idiom’ (ibid).

Skwara (ibid, p. 227) also notes that ‘the Polish School was a counter position to socialist realism, devastating in its effects, evidence of the durability of national traditions and myths (…), the triumphant return to Polish roots, to romanticism’ and as she explained ‘the “engineer of souls” again became a prophetic bard, in both calling and name, and the cineficant assumed the role of “organizer of the national imagination” (...) placed alongside the three great romantic poets, Mickiewicz, Słowacki and Norwid’ (ibid). Coates (2005, p. 205) also remarks on ‘the Polish artist’s status as unofficial national spokesperson’. Aitken (2001, p. 226) observes that ‘like Wajda, both Kieslowski and Zanussi saw themselves as film-makers with a role to play in articulating themes which the ruling regime were attempting to suppress, or distort’. However, Kuc (2014, p. 277) notices that ‘Zanussi positioned himself outside the tradition of Polish cinema. Such tradition constituted a realist cinema, an expression of the artist’s mission as a romantic prophet and teacher, who sees himself as responsible for bringing “a message to society”’. She adds that ‘Zanussi had one goal: to become a filmmaker, rather than a “Polish filmmaker”, which would have, more or less, meant that his films had to deal with strictly Polish themes and characters (war, history, heroism, and so on)’ (ibid, p. 276). This statement is also true while talking about Kieślowski.

Smith (1991, p. 83) notes that ‘the idea of Poland as the “suffering Christ”, a messianic figure of redemption that pervades the poetry of Poland’s great poet, Mickiewicz, is allied to the redemptive power of the Madonna of Jasna Gora, still the object of a mass cult devotion. The ethno-religious Catholic image of suffering and redemption is central to an understanding of the ideology, language and symbolism of Polish nationalism’. He adds in his notes (ibid, p. 193) that ‘a good example is the veneration accorded to the monastery of Yasna Gora [sic: Jasna Góra] in southern Poland with its Byzantine image of Our Lady, placed there in the late fourteenth century, a place of national pilgrimage ever since; see Rozanow and Smulikowska (1979)’. Rozanow and Smulikowska wrote three books about Częstochowa, the city where the famous Pauline monastery of Jasna Góra is based. It is the home of the Black Madonna painting, a revered icon of the Virgin Mary that is visited by thousands of pilgrims to the city every year. It is believed to have miraculously saved the monastery during a siege at the time of The Deluge, the Swedish invasion in the seventeenth century. Przeor Kordecki, the Prior of the monastery, was the leader of the defence against the Swedish troops. After that King John II Casmir Vasa crowned the Black Madonna as Queen and Protector of Poland. Another important icon of Virgin Mary believed to be miraculous was Our Lady of Gate Dawn (Ostra Brama) from Vilnius, now in Lithuania. The painting is covered in silver and gold clothes leaving only the Madonna’s face and hands visible. Both paintings are heartily worshipped in Poland.

The concept of Poland as 'the Christ of Nations' and the Polish Messianism doctrine were propagandised by Mickiewicz. Barnett (1958, p. 16) notices that he 'spoke of Poland as “the Christ of the nations” which by its suffering would redeem the guilt of a corrupt humanity'. Barnett also noted that 'Mickiewicz is considered by Poles to be their greatest poet, and passages from his work still are recited from memory. His semi-biblical *Books of the Polish Nation* presents a synthesis of Polish history and is marked with a sense of reverence for Poland's past' (ibid, p. 377). In this book Mickiewicz (1832) suggests that Poland had been crucified 'for being the standard-bearer of mankind's spiritual values and ideals' (ibid). The nation’s crucifixion was then supposed to lead to resurrection of Poland (i.e. Zamoyski 1987, p. 296 and Sanford 1999, p. 7) and 'religious regeneration of mankind' (Lukowski and Zawadzki 2001, p. 136).

Halecki (1978, p. 251) explains that 'Poland was qualified to represent the idea of a new international order based on moral principles, not because she herself had been without reproach, as the Messianists claimed, but because she was expiating in the most terrible manner all the faults that she had committed'. However, he also observes that 'if we disengage Polish Messianism from the exaggerations that, like Mickiewicz himself, it owes to Towiański's extravagant mysticism, and essential basis remains which may be summed up in two ideas, both of them alike true and sublime: that of sacrifice in the Christian sense and that of the solidarity of the nations' (ibid, pp. 243-244).

Zamoyski (1987, p. 296) suggests that 'few were naïve enough to take this literally, but at some level of the subconscious the messianic vision was a healing balm for every suffering Polish soul'. Especially after all the unsuccessful uprisings and insurrections 'this matrix of values developed into the Idealist tradition (...) kept the national spirit alive' (Sanford 1999, p. 7). Finally, at the end of the First World War, on the 11th November 1918, after one hundred and twenty three years of partitions, Poland reappeared on world maps as a free country. However, before that happened, as Kedourie (1993, p. 98) observes ‘in the intoxication of a poetic dream, Adam Mickiewicz found himself imploring God to bring about universal war in which Poland might once again secure independence’. Kalinowska (2002, p. 114) explains

> Mickiewicz and Słowacki transformed the painful awareness of the nation’s bondage, its sons’ banishment, and the resulting loneliness and alienation into the principal elements of Polish destiny. Polishness was thus defined for the next hundred years in terms of the country’s lost independence and the suffering resulting from the attempts at armed opposition to the political status quo. Just like the subject of Lacanian psychoanalysis, who is defined in terms of the losses he experiences in the process of separating from the mother initiated at birth, the subject of modern Polish history seems to be defined by the loss of Poland’s independent statehood.

Coates (2000) describes Polishness as a mixture of Romanticism (ibid, p. 189), nationalism, socialism and heroism (ibid, p. 191). He observes that the Poles are speakers of the same language, members of the same ‘race’ and fellow opponents of oppression and he stresses the unity of the ‘culture’, ‘society’, ‘language’ and ‘nation’ (ibid, p. 190). He also mentions that in Polish the word

„bohater" means both hero and protagonist (ibid, pp. 193-194) which in his opinion emphasises the fact, that 'the primary element of nationalist discourse to survive into post-war Poland – perhaps because most politically neutral – was the idea of "the heroic". (...) heroism involved Polish fidelity to the cause, often at great cost, and overlapped with Conradian, gentry codes of honour' (ibid, p. 193). He also remarks that 'the ethos of traditional 'Polishness' is tinged with a masculinist military virtue' (Coates 2005, p. 204). This situation is strongly connected with the educational system in Poland where following the nationalist ideals, 'schools are instruments of state policy, like the army, the police, and the exchequer'.

Kedourie (1993, p. 78) explains that and 'a state that adopted his educational policy could dispense with an army' (ibid) because 'it would have a nation to put in arms, which simply could not be defeated by any mortal power' (ibid). This strategy worked in the past, especially in 1944 during the Warsaw Uprising, when even little boys and girls fought against the Nazis, following as they were told, their duty. Skwara (1992, p. 231) expresses her perception that to change this, 'a new cultural formation must appear, one no longer based on dates of national upheavals, meditations of freedom fighters, and a sense of the inviolability of national archetypes'. However, in the meantime, children still learn patriotic songs about dying for their country at school. Deutsch (1953, pp. 156-157) very well explains how nationalistic systems work

> The ultimate symbol of will power is the dead man returned from the grave to complete a mission left unfinished. Since he is dead, nothing can deter or stop him. From the beginning of the nineteenth century, such dead men have walked in the political poetry of German nationalism. In France there echoes the integral nationalism of Maurice Barres: *La terre et les morts!* In the Ireland of 1915 Patrick Pearse saw in the "Fenian dead" the guarantee of the invincibility of Irish nationalism (...) The Japanese *Kamikaze* flyer in World War II would don his death shirt and go through a burial rite before taking up his airplane on a suicidal mission. But it was in Germany that the wave of this sentiment rose to its crest. No other people thus far has succumbed so deeply to the symbol of the dead man and the magic of the frozen will. In the imaginary of National Socialism such dead men marched in serried ranks. Death or the dead were topics in 54 out of 102 songs in the official songbook of the German National Socialist Party in the 1930s.(...) At this stage nationalism had become will, and this will had become a worship of death and a creed of suicide'.

This thesis will now consider the relationship between Polish national cinema and transnationalism. Mazierska and Goddard (2014, p. 1) state that 'histories of Polish cinema, whether written by Polish film historians working in Poland, Polish émigré authors, or non-Polish authors, tend to ignore transnational phenomena or do not account for the differences between films made within Polish borders and those made elsewhere in the world' and as they later added 'ultimately, this points to the need to expand the consideration of transnationality, coproduction, and exile beyond the limits of their current articulations in relation to Polish cinema' (ibid, pp. 1-2). Smith (1991, p. 26) lists 'briefly some cases of disruptive culture change that nevertheless renewed, rather than destroyed, the sense of common ethnicity and its identity (..) Typical events that generate profound changes in the cultural contents of such identity include war and conquest, exile and enslavement, the influx of immigrants and religious conversion'. Poland has experienced most of these, from wars and conquests, through exile and influx of immigrants to religious conversion to Catholicism. Shohat and Stam (1994, p. 354) observe that 'at times, collective memories and desires encounter one another in kind of transcultural rendezvous. Films, TV, and VCRs allow immigrants, refugees, and exiles to luxuriate in the landscapes of their lost homeland, to bathe in the sounds of their childhood language'.

Both emigration and exile are important issues in the context of the Polish national identity. Kalinowska (2002, p. 111) highlights that 'the concept of loss lies at the heart of modern Polish identity'. She also adds that 'in the middle instalment of the *Three Colors Trilogy*, the only one that is partly set in Poland, Kieślowski refers to issues that are crucial for an understanding of modern Polish identity. Exile, a banishment from one's place of origin, presents one of the central problems around which modern Polishness was built' (ibid, p. 107). She also talks about Mickiewicz before stating that '*Pan Tadeusz* follows along the path that was first suggested by Kieślowski's *White:* displacement/ exile are still part of contemporary Polishness, but, instead of putting emphasis on the losses suffered, these films move toward a positive redefinition of locality and identity' (ibid, p. 123). The film *White* will be discussed in more detail in chapter Two when the subject of exile and accented cinema will be raised again.

Higson (2000, p. 64) considers that national identity is ‘about the experience of belonging to (…) a community, being steeped in its traditions, its rituals and its characteristic modes of discourse. This sense of national identity is not of course dependent on actually living within the geo-political space of the nation, as the émigré experience confirms. Thus some diasporic communities, uprooted from the specific geo-political space of the nation or the homeland, still share a common sense of belonging, despite – or even because of – their transnational dispersal’. He (ibid, p. 191) points out that ‘in everyday Polish discourse the nation-state disjunction would be overlaid with one between “Polska”, the Slavic term designating Poland as a geographical entity, and the “Polonia”, the approximately deracinated Latin word for millions of émigré Poles’. He also adds that ‘internal exile in one state while communing with the nation in the dream of a different one, a nation-state: this romantic condition is central, of course, to the self-conception of two centuries of Poles subjected to the invasions that absolutised a nation-state split that elsewhere was only partial, “Polish” state apparatuses being by definition the creatures of alien rulers’ (ibid, p. 190).

Following on from that, Coates also explains that ‘the exile’s position is, of course, tense and difficult: on the one hand, one may need to leave one’s native country to achieve freedom of speech; but, on the other, prolonged absence may sap both the will and – more importantly – the ability to speak for one’s countrymen, who may legitimately ask the Conradian question whether the artist is still ‘one of us’ (ibid, p. 204). Coates also claims that the romantics ‘all saw themselves as exiles within a state imposed by foreign rule while communing with the nation in an imagined nation-state where cultural and political borders coincide perfectly. He discusses some of the communicative strategies adopted by these artists in an effort to circumvent the existing state apparatuses and sustain a dialogue among members of the Polish nation’ (Hjort and MacKenzie 2000, p. 11). Hutchinson (1994, p. 97) notes that ‘Marxism has been one of the great rival political principles to nationalism this century, proposing a supernationalist vision of a future humanity emancipated from religious, class and ethnic divisions’ but for the Poles Russian occupation after the Second World War was no different from the Tsarist occupation or from the partitions.

Most Polish films never cross Polish borders – they are rarely subtitled or shown at international film festivals. Goscilo (2014, p. 59) remarks that 'in the context of "Polish film" during the last three decades, only transnational directors originating in Poland have had any impact in the United States, were "foreign" is tantamount to "alien" – in all senses'. One of such directors was Kieślowski, his place in the world cinema and the question of whether his last films were rightly perceived as universal will be considered now. Andrew (2010, pp. 59-87) lists the historical phases of cinema as: cosmopolitan (till 1918), national (1918-1945), federated (1945-1968), world cinema (1968-1989) and global cinema (after 1989). Kieślowski first made federated films (his documentaries) and world cinema (first Polish features) and then started to make global cinema (*The Decalogue* and French co-productions). Hjort (2010, p. 23) explains that the 'auteurist transnationalism' happens when 'an individual director who is very much attuned to film's potential for personal rather than formulaic expression, arises' or when 'an established auteur and icon of a particular national cinema (...) decides to embrace a particular kind of collaboration beyond national borders' (ibid). Kieślowski's case was obviously the second one.

Many scholars (both Polish and English speakers) consider that Romanticism, Messianism and Heroism praised by seers are all very important components of Polishness. However, Poles are not the only nationality defined by these characteristics. Hutchinson (1994, p. 45) clarifies that 'Kollar, epic poet of the Slavs, Lonnrot, creator of the Finnish epic, *Kalevala*, the poet Mickiewicz, author of the *Book of the Polish Nation* and of the *Polish Pilgrimage*, became 'fathers' of their respective nations, celebrating the separate origins, unique cosmology, and integration of national life, and providing a pantheon of exemplary heroes and villains who furnished a repertoire of role models for their contemporaries'. To counterbalance this idealistic patriotic image of the Poles, Kedourie (1993) describes the situation in 'the district of Teschen over which Czechoslovakia and Poland disputed' (ibid, p. 119). He states that the people of certain villages were 'changing their nationality every week, according to their economic interests and sometimes the economic interests of the mayor of the village' (ibid).

Billing in 1995 cited how ‘Joshua Fishman recounts a story of peasants on Western Galicia at the turn of the century. They were asked whether they were Poles. “We are quiet folk”, they replied. So, are you Germans? “We are decent folk”’ (ibid, p. 62). These two quotes prove that Polish identity was not always as evident as Polish nationalists would wish.

Czaja (2008, p. 64) considers that Polish national identity has changed over the centuries and is now not described the same way as it was in Jagiellonian times, during partitions or in Communist Poland. For him Polishness is a universe of signs and symbols related to the nation, land, language, colours (white and red), national anthem, books, music and the cross. He also lists such elements as: the Catholic Church and folk religiosity, the Polish character (which he identifies as a mixture of nobility, a sense of honour and humour as well as envy), folk ethos and finally memory of old traditions such as tolerance, multiculturalism, freedom and independence. Lechoń (1946) claims that Mickiewicz in *Pan Tadeusz* and *Forefathers’ Eve* express Polishness in the best possible way. However, there are different kinds of Polishness. Herling-Grudziński (1995, p. 219) specifies three of them: after Gombrowicz – a mug-like Polishness of ‘a peacock and a parrot’ (stupid and provincial), groaning Polishness of the ‘victims of history’ (futile and hypocritical) and finally Polishness of the human ‘me’ (sovereign and free in spite of captivity).

Porębski (2002, p. 25) also warns us against the ‘guardians’ of Polishness, ‘the ones who think that we are unique, flawless, forever and in everything heroic’. However, Gombrowicz criticises this kind of Polishness by saying ‘I actually defend the Poles against Poland and try to elevate the Pole above Poland and to stop him from being restricted by Poland’ (Wyskiel 1985, s. 45). Miłosz (2011, p. 66) also complains that Poland is everything that is the best and everything that is the worst and ‘nothing in between’. Konwicki (1998, p. 99) declares that ‘because of that unwanted Polishness I became incomprehensible, monotonous, irritating’.

Maśnicki (2006) is the only scholar to examine films for traces of Polishness in films. He identifies Polish motifs in European cinema (in his case silent films) which include the following five groups of films (ibid, p. 13):

1. Film adaptations of Polish literature
2. Film adaptations of foreign literature with Polish motifs
3. German propaganda films
4. Films with protagonists who are Polish historical characters or are interchangeably described as Poles or their Polish identity is suggested
5. Films where the action happens on traditional Polish territory.

He describes the phenomenon of many foreign films about Chopin as an example of the early interest of European cinema in Polish motifs. It later developed into the motif of „Polak – artysta" (the Pole as the artist), as he calls it. Another Polish stereotype in European cinema that he describes is the motif of a beautiful Polish woman who can use her sexuality for her own purposes. The last motif that he mentions is Poles of both genders as noble characters fighting for their freedom. Finally, he also lists films with Polish Jews as protagonists as well as those which show well known motifs from Polish history and literature (i.e. film adaptations of *Quo Vadis* by Henryk Sienkiewicz). Although Maśnicki's work is very interesting and innovative his method does not really apply to this thesis which intends to discover traces of Polishness in four specific films by a Polish director which were European co-productions.

The task of this thesis is to first define Kieślowski's Polishness and then apply it his late films. Thus Bisko's thesis (2014) on Polishness, which analyses all the aforementioned sources and provides a comprehensive description of Polish national identity, has more relevance to this discussion. Bisko's work is based on both Polish scholarship of Polishness and non-Polish discussion of the Polish national identity. Her work encompasses psychology, political sciences, linguistics and history as well as cultural studies, sociology and anthropology. Bisko's multidisciplinary approach to the subject of Polishness, greatly adds to the field and her findings will be applied in this thesis as the template of Polishness. Bisko's observation is that 'we, the Poles, are marked by a peculiar mania of Polishness which is expressed in the continual raising of the subject of national identity, [and it is] recognised as the central problem of our very existence in the world' (ibid, p. 392).

Bisko (2014) lists each element of Polishness in her book, beginning with a chapter entitled *The first impression*. The first thing that she mentions is the Polish *landscape* and its architectural anarchism, together with the bad state of Polish toilets, drunken people in the streets and people smoking everywhere. Next she mentions *clothing* and the fact that young Polish women used to dress often very elegantly and mature women rarely dressed provocatively, while men grew moustaches and wore jeans and Turkish sweaters but nowadays it is changing since more diverse clothing is available. While discussing *organisation of space* she explains that in Poland the space kept between two people is closer to the Southern than Northern standard and according to Gesteland, it is medium, meaning between 25 and 40 centimetres (ibid*,* p. 31). Then she clarifies that the Polish *attitude towards time* is closer to polychronic (synchronous) than monochronic (sequential) cultures on Hall's scale, which means that for example being fifteen minutes late is considered socially acceptable and it is known as the 'fifteen minutes rule'. Afterwards she lists some typical Polish *gestures* starting with the 'victory' sign introduced by Solidarity movement members and then, with reference to Hall, she construes that Poland is based in-between high and low context cultures and closer to reserved culture with unstable expressiveness identified by Gesteland. Subsequently she talks about the Polish *language* which is very hard to articulate, with its complicated grammar and diacritic marks. Next she mentions *bureaucracy* full of absurdity, like in Mrożek's books or Bareja's films (ibid*,* p. 47) enlarged by the low or none knowledge of English in many offices. Then she mentions *impoliteness* and the lack of respect shown to clients, not just in offices, but also between strangers. In relation to this is the problem of the range and frequency of *curses*, especially the most popular swear word „kurwa", which is often used as a comma, and has '70 functions and 40-50 meanings' (ibid*,* p. 52), the most popular being a pejorative way of calling a woman who works as a prostitute. Nevertheless, she observes, Poles are seen by the representatives of other nations as polite and quiet in public.

Bisko comments on the *complaining* nature of Polish people, which she connects with the general pessimism and the cult of defeat. For example the weather is too hot or too cold, never right. She identifies this outpouring of negative emotions as a delusive catharsis, which causes depression but

creates a sense of community. Boastfulness is seen as reprehensible or as a sin against modesty and affirmation as shallow, superficial and unconcerned. There is a lack of smiling or small talk because Poles prefer to talk about important things, which means more emotional (warm) culture instead of the cold model. Then she discusses the Polish proclivity to use numerous and quite complicated *diminutives* of names which show a more emotional attitude towards others than a reserved one, and are not considered childish but rather cordial. It is the result of and also a sign of politeness and shows two codes of behaviour: public and private, with range from depression to euphoria. Finally she explains that *forms of address* such as „pan" (sir) and „pani" (madam) show that Polish culture is more formal than informal, even unsymmetrical because it allows the use of titles with diminutives first names or nicknames.

In the second chapter entitled *At hom*e Bisko considers Polish *greetings*, explaining that people exchange handshakes only with strangers but greet their family and good friends with two kisses. Hugs are rare and also reserved only for relatives and close friends. Men remove their hats and kiss women's hands, which is connected with the next element of Polishness listed by Bisko, namely *courtesy towards women*. Men open doors for women, they help them with their coats and stand up during a conversation. They let them sit and help them to carry heavy things. It is all motivated by the old ideal of a lady and her knight but nowadays is simply considered a sign of respect. However, the custom automatically places women in an unequal position because they are treated either better or worse, and not as a partner. Strongly associated with this old-fashioned chivalry are the *flowers* that Poles give each other for special occasions but men also give them to women for no apparent reason. They should be in an uneven number, handed in person and never sent, with buds up and no wrapping. Finally Bisko discusses *farewells* which are similar to greetings, and actually mirror them. When guests are leaving somebody's house, it takes–a long time because the hosts try to stop them and everyone keeps thanking everyone else for everything. Also, Poles are extremely house proud and particularly consider presenting their guests with a *tidy* house is a sign of respect. Another typical Polish thing is the denial of the *compliments*, or their downplaying, which relates either to a distrust and fear of adulation or of an expectation of a favour.

False *modesty* is typical of Polish people, they see self-praise as arrogance and success as the result of cheating or pure luck, not hard work or talent. At the same time competition is perceived negatively as aggression that will be punished, and heroic defeat – positively. This causes the typically Polish *envy* that make people wish that something bad will happen to others instead of wishing something good for themselves. Bisko discusses *flats* and bad living conditions (measured by the standard, population and independency) and that curtains are mandatory, or that in most Polish homes there is a table, not a sofa in the middle of the living room. This results from the very important role of *cooking* and feasting because as the proverb goes – a hungry Pole is an angry Pole, or in other words – the French live to eat, Poles eat to live – mostly meat and bread, with vegetables and fruits as a supplement. A typically Polish diet consists of a rich and salted breakfast, a sandwich for lunch, dinner is served after work, around 5pm and usually contains a soup as a first course and meat with vegetables and potatoes as a main course, with a cake for dessert and then a sandwich for supper before 9pm. People often do a sign of the cross before they start to cut the bread and they kiss it as a sign of respect.

Food and drink are also connected with *health* because they are used as homemade medicine by Poles who often are hypochondriacs, which is probably caused by a bad state of public medical services. Bisko goes into detail about *table manners*, she notes that Polish hosts serve the food and they very often encourage their guests to eat more. Refusing is expected at first but ultimately it is considered rude. The meal starts with a prayer and then the exclamation „smacznego" (enjoy your meal) always follows. The most popular drinks are hot tea and coffee. Proverbial Polish *hospitality* equates to feeding guests well and the notion comes from the ancient time of the noblemen but it is not as famous abroad as the Poles imagine it. People invite guests to their home while going to restaurants is much less popular and it usually happens when somebody's house is too small for the occasion and number of guests (i.e. Baptism and first Holy Communion parties or weddings). Unexpected visits are also welcomed. If somebody comes from far away, they stay for the night and no Polish host would let them go to a hotel.

In a chapter entitled *On the Road* Bisko discusses *driving manners* or rather the lack of them and explains that Polish drivers are rude, force the right of way and drive dangerously, aggressively and too fast. She also mentions the bad state of Polish roads. She recalls *honour* and the popular motto „Bóg, Honor, Ojczyzna" (God, Honour, Homeland) which was coined in the time of the noblemen. During the Communist era a change of popular attitude led duels on the roads and non-observance of rules which were believed to be made to be broken. Related to this, is a distrustful *attitude towards authority* caused by the long years of foreign rule in Poland. Now there is a grey area: a social acceptance of lying or cheating and discord between what is said and what is done. Bisko also makes particular mention of Poland's authoritarian *school* system which encourages learning by heart rather than creativity and which she concludes creates individualists incapable of cooperating with others. Bisko identifies what she terms as *settling things* (or in other words, arranging, finagling or, to use a colloquial expression, wangling) which involves using social or familial connections and bribery. This term has many meanings: to manage, to make a deal, to serve a client, to get or to do something. She also discusses a similar attitude involving *wheeling and dealing* which indicates adaptability, improvisation and looking for alternatives. This aspect of Polishness is neatly described in a popular view that nothing is impossible and there is always a way, so if the door is closed, a Pole will get in through a window.

According to Trompenaars and Hampden-Turner this attitude applies in particularist rather than universalist cultures and comes from Catholicism, which advocates that people should „być człowiekiem" (be human) and merciful, not heartless. It is deeply connected with relativism, which has no respect for insensitive law and disdain for adversary. Authenticity, sincerity and spontaneity are more appreciated than reserve, routine and conventionality. That is why Polish *politics* is so quarrelsome and Polish politicians are noted for being so painfully honest and using arguments *ad personam*. It is also the reason for *conflicts* and distrust towards politicians. Heated argument is a norm and a part of regular Polish conversation. In Poland it is considered that anything can be stolen and there are many words for *robbery*. In the Communist era Polish people developed an idea that what is public belongs to everyone and, at the same time, no one and thus they justified taking whatever they wanted. Bisko's

final point is about *public transport* which in Poland is unpunctual and dirty. Chapter four entitled *Family* discusses the *pro-family attitude* in Poland. Children and big, multigenerational families are very important in Polish life. Poland still has the lowest divorce rate in Europe, which undoubtedly relates in some part to religion and the economic situation. *Friendship* is also important and something special because friends always help each other. That is why there are three levels of familiarity between people: „znajomy" (acquaintance), „kolega" (colleague) and then „przyjaciel" (friend) who is almost considered as part of the family and often called an uncle or an aunt. Poles invariably have a relationship with their *neighbours*, they often become close friends or real enemies, but it is rare for people to be indifferent to those living close by. The role of certain *animals* as symbols seems to be important in Polish culture (for example the eagle, stork, bison or horse) and dogs or cats also become part of the family. Polish *family ties* are more similar to the standards of the South and East of Europe than the North and West. In Polish culture even grown-up children listen to their parents who reprimand them and put a lot of pressure on them with regard to their studies, job or partner choices. Poles tolerate this as much from respect as economic dependency, because they often live together. In *old age* people often live with their children and because of the high respect for elderly, nursing homes are not very popular. Poor state pensions and the belief that different things fit different ages, lead older people generally to stay at home instead of having fun and developing hobbies.

Polish families meet very often and since the times of the partitions the role of family life has been central to maintaining Polishness. The symbol and the myth of *the Polish Mother* (Matka Polka) also harks back to that time. Maternity is seen as the most important and heroic role, an idea which is connected with Catholicism and the stereotypical image of the Mother of God. Mothers were doing all the housework and sacrificing themselves for the family and for the country so they have never had time for themselves. At the same time *children* in Poland are seen as common good and are considered to belong to everybody, therefore strangers readily give mothers good advice. This begins already during pregnancy as though, at that time, women become public property. Sexism is very visible and Polish women earn less than men while feminism or equal rights are perceived as anti-family. In Poland authoritarian

personality is the most common and it is characterised by *distrust* and cynicism. *Corruption* is still very common but accepted less and less, although general poverty and bureaucracy mean that using connections and nepotism are still important. Amoral familism (putting family above all) is typical for hierarchic, polychronic and particularist cultures, as well as post-Communist and Catholic countries. The Polish cult of freedom causes extreme *individualism* or anarcho-anarchism (*liberum veto* is a good example here) that is pathological, antisocial and distrustful, as opposed to classic and meritocratic societies, where position is gained through merit. This might also be characterised as moral, intellectual, optimistic and subjective individualism versus practical and exaggerated, anarchistic one. It causes rampant and uncontrolled *contrariness*, which according to Hofstede is typical for cultures that are individualistic in public but collectivist in private.

In a chapter entitled *Work and leisure*, Bisko discusses the Polish *work style* and she suggests that it is characterised by unreliability, carelessness and incompetence, which is typical of polychronic cultures and *homo sovieticus*. That is, according to Hall, standard for a more high-context than low-context culture, or according to Gesteland – a more pro-partnership than pro-transactional culture and according to Hofstede – a culture with rather higher than lower power distance, which measures the inequality between people. In similarity to many other characteristics of Polish society, this is more typical of Catholic than Protestant countries. It also suggests a characteristic *improvisation*, making something from nothing, where everything is makeshift, a stopgap, done last minute and was supposed to be ready „na wczoraj" (yesterday). Poles love uncertainty, which shows rather low than high UIA (Uncertainty/Avoidance Index). In Poland *diligence* results from the fact that Poles do not earn enough so they work long hours. Very often they need to have a sense of mission in their work and their attitude towards work is again contradictory: from laziness to workaholism. In Polish culture having a lot of *money* is considered a reason for shame because it is always thought to have been gained dishonestly. It is common for people to discuss how much they earn or pay for things. The main leisure activity is watching *television*, where foreign-language programs are not dubbed but a lector reads over all the films, and the news is mostly about Polish politics. Obviously *sport*, especially football,

is very important in Polish life but people also cheer for any sport where Poles are currently successful. They have a great sense of *humour* and of comedy, auto irony and absurdity. It is grotesque, sarcastic and mostly situational black humour and most of the jokes are about politics. Finally, Bisko mentions political and economical *emigration* which started 200 years ago, with the biggest Polish Diaspora settling in Chicago in America, but also present in Canada and Australia.

In chapter five which is entitled *Holidays and celebrations* the traditions of *Christmas Eve* which starts with the appearance of the first star in the sky is described. It includes the sharing of Christmas wafers and wishes, then twelve dishes (no meat is allowed and a carp is traditional), followed by presents and carol singing. Many of these Christmas rituals have their roots in pagan traditions, for example the custom of saving a place for a stranger. Another ancient pagan tradition is old Forefathers' Day, which is now celebrated as *All Saints' Day* with flowers and candles being placed on the graves. One more very unique practice is the celebration of *Name day* when it is traditional for gifts of flowers, sweets and alcohol to be given, even in the workplace. *Marriage and wedding* is the only time people print formal invitations and it is considered lucky to choose a month with the letter 'r'. People throw rice or coins at the bride and groom when they leave the church.

Music and singing is a very important part of any party and there is a common belief that anybody can sing. The most popular *alcohol* is vodka which is typical for the North-East model (in contrast to wine in the Roman and beer in Anglo-Saxon model) and any occasion is considered good for excessive drinking, which, in turn is considered to build the sense of community. There are many *toasts* to health and *bruderszaft* (a drink to confirm friendship or as Oxford Dictionary explains agreeing to use the familiar form [over a drink]) is very popular. In German it means fraternity. It involves two people crossing their arms while drinking, each from their own glass, and then kissing each other on the check and introducing themselves using their first name. From that moment they agree to use informal „ty" (you) instead of formal „pan" (sir) or „pani" (madam). Finally, the *Romantism* and mysteriousness of the Slavic soul are

typical for the Poles (who believe they are destined for higher causes), together with absurdity, unpredictability, melancholy and general surreal *atmosphere*.
Chapter six focuses on *Religion* and in regard to *religiosity* it observes that over 95% of Poles are Catholics and for many Catholicism actually equates to patriotism and Polishness. This relates to old messianic beliefs and the role of Poland as the bulwark of Christianity. The concept of the *Pole-Catholic* is outlined and explained by the fact that Poland's neighbour states were not Catholic and so their faith distinguished them from neighbouring nationalities. Nowadays this traditional idea that Catholicism and Polishness are inseparable creates divisions between Poles, because according to Tischner, religion gets involved in politics. According to Godwin Polish Catholicism is divided into closed and open form. This state of affairs has a clear impact on people's life (for example in debates about abortion, in vitro fertilisation, homosexuality, even the censorship of art). Before 1989 Catholicism was a very important symbol of anti-Communism and religion lesson were reintroduced to schools in 1993. The examples of Cardinal Stefan Wyszyński and the priest Jerzy Popiełuszko were hugely influential while the great authority of Pope *John Paul the Second* and particularly his visit to Poland in 1979 united all Poles and encouraged the Solidarity movement.

Another important part of Polish religiosity is the *Marian devotion* and the Queen of Poland, Holy Mary. The icon of the Black Madonna in the monastery in Jasna Góra is especially revered. Most Polish Catholics are, according to Piwowarski, „nieświadomi heretycy" (unaware heretics) because of the subjectivity and selectivity of their faith. However, the *sacraments* remain very important rituals to them, especially the Baptism which is practically mandatory, as well as the church wedding, which often result from family pressure and pragmatism, and might also be a sign of opportunism and conformism. *Superstitions* are also very popular, even among intelligent and educated people and even though they are against Catholic doctrine and originate in pagan beliefs. Another element of Polishness is *spirituality* which is understood in general to be an intellectual activity, closely related to an interest in national art (music, cinema, theatre, poetry). Unfortunately, it goes together with a lack of *tolerance*, xenophobia, racism and anti-Semitism, as well as high social acceptance of such attitudes. Overall, the Polish *attitude toward other nations* is

quite negative. This results from the fact that Polish society is the most homogenous in Europe, and so according to Nowicka more closed than open.
The last chapter of Bisko's book *Patriotism* starts with the Polish *attitude towards its own nation* and explains that it is under an ongoing definition. It is a contradiction, a love and hate relationship, megalomania together with low self-esteem, pride with shame, lack of confidence together with narcissism and bygone-optimistic together with comparative-pessimistic attitude. It does not stop the Poles from having a strong *national pride* and from polonocentrism. Gombrowicz describes it as „msza narodowa" (national mass), which is both devilishly derisive and nastily grotesque. It is connected with the important role of the past and Polish pride in their *history*, which is shown by many monuments and tributes paid to national heroes. It also relates to the *time orientation* that in Poland is connected with the fascination or even obsession with the past and the mythologisation of Polish heroism. What follows, is *martylology* and a preoccupation with defeats rather than victories or successes. In the Polish psyche heroic death is considered more important than a fruitful life and Szczygieł even calls Polish culture necrophiliac. It causes frustration and is the source of the *Polish complex* – an inferiority complex caused by the lack of self-confidence, which makes the Poles feel better or worse than other nations and unfairly treated by the world.

Poland might be characterised as a heritage park for Europe with its *backwardness* and provincialism. The *country side and folk culture* are still very prevalent and there is a big social and economic gap between the city and the country side, which is poorer and less educated. In practice there are almost two Polands, and religion is a big part of the village Poland. Wasilewski even declares that Polish society is a rural society with a rural mentality because most of its intelligentsia was murdered during the war. Indeed, this social group was targeted by both the Soviet regime (who murdered large numbers of Polish military officers and intellectuals in the Katyń massacre and in the gulags) and the Nazis (who exterminated many educated Poles in the Palmiry massacre during AB Aktion and in the concentration camps). Außerordentliche Befriedungsaktion (AB-Aktion, in English Extraordinary Operation of Pacification) was a Nazi campaign aimed to eliminate the Polish intellectuals and the upper classes.

Poland might also be characterised as the heritage park of Europe because of its *wildlife* and the fact that some landscapes such as primeval forest can now only be found there. Nevertheless, it must be accepted that there is no *Polish brand* and the rest of Europe tends to have a shapeless picture of the nation and its people. Poland is a *tabula rasa* to the world, perceived as a nice but non-specific country. In 2003 marketing specialist Wally Olins looked for an image of Poland and decided that Poland can be the best described by creative tension. He compared the country to Janus, pagan god with two faces (simultaneously facing West and East), marked with individualism (initiative and independent ideas), work in progress (changes) and polarity (extremities).

To summarise it is clear that Polish *patriotism* is heavily symbolic (and concentrated on the past) rather than instrumental (concentrated on the present). It is sentimentally military, martyrological instead of positivist or forward thinking and Romantic instead of having a „postawa obywatelska" (active civic attitude). Polish patriotism has been expropriated at times by both the right wing and nationalists with their so called „hurrapatriotyzm" (hooray-patriotism). Thus, Poland has a hybrid culture which is characterised by a fusion of absolutely contradictory attributes which complement each other, nevertheless it is also a culture in which, all too frequently, each merit is ruined by a fault. Many of the listed Polish attributes are strongly connected with Catholicism, others can be explained by Communism and the rest by dark history. Some of them are changing faster than others but some remain deeply rooted in Polish mentality.

Chapter 1

Decalogue or Ten Commandments

1.1. Analysis of Kieślowski's Polishness

Krzysztof Kieślowski was born in 1941 in Warsaw but moved from one small town to another while he was growing up. His father had tuberculosis so Kieślowski, with his mother and his younger sister, followed him to various sanatoriums. He moved back to Warsaw and entered Liceum Technik Teatralnych (the College for Theatre Technicians) in 1957. He tried twice to pass the entry exams for the Państwowa Wyższa Szkoła Filmowa, Telewizyjna i Teatralna im. Leona Schillera w Łodzi (The Leon Schiller National Higher School of Film, Television and Theatre in Łódź) and was finally accepted on his third attempt. He attended this school from 1964 to 1968 during which time he got married. Once he had graduated he returned to Warsaw and started to work for the Wytwórnia Filmów Dokumentalnych (State Documentary Film Studios), making documentaries.

Kieślowski wrote in his dissertation entitled *Film dokumentalny a rzeczywistość* (*Documentary and Reality*) in 1969 that 'life itself should be the pretext and the substance of art' (Zawiśliński 2007, p. 236). He quoted among others André Bazin and the pioneers of American Direct Cinema Richard Leacock and Robert Drew, and he was obviously fascinated by the real life around him

> A reality that is rich, magnificent, incommensurable, where nothing is repeated, where one cannot redo a take. We don't have to worry about its development: it will continue to provide us daily with new and extraordinary shots. Reality – and this is not a paradox – is the point of departure for the document. One merely has to believe totally in the dramaturgy of reality (Insdorf 2002, pp. 11-12).

This dissertation was the theoretical part of his exam and, for the practical part, he submitted two short documentaries: *From the city of Łódź* and *The Photograph*, both made in 1968. On 5th February 1970 he was granted the title of the Master of Arts. In 1976 during the Gdańsk Film Festival, Kieślowski with other young documentary filmmakers decided that they needed to describe the world around them as a protest against the omnipresent propaganda. Kieślowski explained that 'outside Poland, you don't know what it means to live in a world without representation' (ibid, p. 16). He clarified this statement in the documentary *I'm So So* made by Krzysztof Wierzbicki in 1998

> Living in an undescribed world is hard. You have to try it to know what it feels like. It's like having no identity. Your problems and sufferings disappear. They disintegrate. You cannot refer to anything because nothing has been described and properly named. You are alone. But our descriptive tools had been used for propagandistic purposes.

He started to make films about small aspects of the reality around him, as is suggested by the titles of his films: *The Office*, *Factory*, *Hospital* or *Railway Station* which reflected the whole country and what was wrong with it. The young filmmakers intended their films to be an antidote to the lies of government propaganda that surrounded them and tried to convince the population that everything was great. As he told Krzysztof Wierzbicki who interviewed him for his documentary *I'm So So*: 'Perhaps we were the first post-war generation – and I say “we” because there were so many of us – who tried to describe the world as it was. We show only micro-worlds' (Haltof 2004, p. 5). After almost ten years of documentary filmmaking he decided to try his luck in feature films and in 1975 made *Personnel* for the Polish television. He made *The Scar* in 1976 and also *The Calm* but the latter was banned by the censors and not released until 1980.

At the beginning of his career Kieślowski was described as one of the founders of the ‘kino moralnego niepokoju’ – a term used for the first time by the director Janusz Kijowski in 1979 and then repeated by Wajda. This term is usually translated into English as ‘cinema of the moral concern’. Hill and Church Gibson (1998, p. 476) explain

> After a comparatively sterile period in the mid-1960s to early 1970s, Polish cinema once again burst onto the world stage in the late 1970s and early 1980s with an impressive outpouring of artistically and socially meaningful films, labelled by the filmmakers themselves as the ‘cinema of moral concern’.

Haltof (2002) avoids the term „kino moralnego niepokoju” (cinema of moral concern) and calls it instead „kino nieufności” (cinema of distrust) after Jankun-Dopartowa (1996, p. 108), which is supposed to refer to the whole period of the Komitet Obrony Robotników KOR (Worker’s Defence Committee) and the following Niezależny Samorządny Związek Zawodowy ‘Solidarność’ (Independent Self-governing Trade Union ‘Solidarity’), from the beginning in

1976 to victory in 1989. Some academics present the term ‘cinema of moral concern’ as ‘cinema of moral urgency’ (Thompson and Bordwell 1994, p.748), or ‘cinema of moral anxiety’ (Powrie 1999, p. 236), or ‘cinema of moral conscience’ (Aitken 2001, p. 225) or ‘cinema of moral unrest’ (Cousins 2004, p. 424). This variation is caused by a difficulty in translating the Polish word ‘niepokój’ (concern, anxiety, unrest). However, they all refer to the Polish term ‘kino moralnego niepokoju’ to describe the five-year period in the history of Polish cinema from 1976 until 1981 (Michałek 1983, p. 188). As Haltof (2004, p. ix) later explains,

> Like several scholars and film-makers, I object to the ill-fitted Polish term *Kino moralnego niepokoju,* which refers to realistic films made between 1976 and 1981. The term is translated by various English authors as the Cinema of Moral Concern, the Cinema of Moral Anxiety the Cinema of Moral Unrest and the Cinema of Moral Dissent. Following Polish scholar Mariola Jankun-Dopartowa, I prefer the new label, which will be used throughout this book, the Cinema of Distrust – *Kino nieufności* – to describe films characterized by contemporary theme, realism and the social initiation of a young protagonist.

For a translation of the term 'kino moralnego niepokoju', as the Polish word 'niepokój' is the opposite of 'spokój' (calm) the most apt translation into English would be 'cinema of uncalm' – which is also the opposite of Kieślowski's film entitled *The Calm*. However, the term 'kino moralnego niepokoju' is widely used and has existed for a long time in Polish scholarship so cannot easily be changed. It can only be re-framed and broadened to encompass a longer period of time which simply includes the 'kino moralnego niepokoju' years.

With time Kieślowski abandoned that movement and started to concentrate more on the human condition and more universal subjects, as he became less interested in political problems. This might account for the reason that Kieślowski’s late work has always been more appreciated abroad than in his native Poland. Kieślowski understood that the world is not black or white and thus refused to take a political side in his films, when most of his contemporaries made films which highlighted the clear division of ‘us’ and ‘them’. Thus it might be argued that Kieślowski was ahead of his time but this philosophical approach meant that even after the change of the political system, some Polish film critics still considered him a traitor.

In 1979 Kieślowski made *Camera Buff* and in 1981 *Blind Chance* which was shelved and not realised until 1987. In 1984 he made *No End* — his first film with co-writer Krzysztof Piesiewicz and composer Zbigniew Preisner, with whom he would continue to work for the rest of his career. For a while he made both documentaries and feature films but after 1988 he finally concentrated exclusively on features.

There are different theories about the turning point that made Kieślowski abandon his beloved documentaries. In Stok (1995, p. 81) Kieślowski states that he took the decision after an incident on the set of the *Railway Station* in 1980, when the police confiscated his undeveloped footage. At that point he decided that he would no longer film real people to prevent the state using his footage against anybody. However, Coates (1999, p. 45) observes that 'Kieślowski may have used this incident as a personal myth – after all, official seizure of an earlier film's soundtrack did not turn him into a silent filmmaker – but it clearly marked the crisis of a long-incubating doubt'. Haltof (2004, p. 22) believes that there was more than just one reason

> A number of factors contributed to this move: the experience during the making of *Station*, which was confiscated by the police, the shelving of *Bricklayer*, Kieślowski's reluctance to screen *From the Point of View of the Night Porter* and *I Don't Know* in order to protect his protagonists and the mutilation of *Workers'71*.

Amiel (1997) speculates that the main reason was that Kieślowski felt he was invading people's life too much and so, after filming real tears on the set of *First Love* in 1974, he decided he would prefer to film fake tears from now on and using glycerine to provoke them artificially. Amiel highlights three more turning points in Kieślowski's career: the second one, in his opinion, was the ending of the 1979 film *Camera Buff* when the main character, Filip Mosz, played by Jerzy Stuhr, turns the camera on himself. Amiel suggests that *The Double Life of Véronique* in 1991 began Kieślowski's 'poetic' period and that his last film in 1994, *Red*, is his specific testament.

It is however clear that there were more turning points in Kieślowski's life: Jerzy Stuhr suggested that the reason Kieślowski deserted documentary film world was the 1977 film *From a Night Porter's Point of View* (personal interview, June

13, 2013). After showing this film at the Documentary Film Festival in Kraków and hearing the audience laughing at the protagonist, he understood that his films had the power to hurt people. It is evident in the end of *Camera Buff* that the director had turned to the inner world and left politics behind in order to concentrate on more personal subject matter. Similarly the film *No End* from 1984 suggests itself as another turning point as Kieślowski started to cooperate with Krzysztof Piesiewicz and Zbigniew Preisner who had a great impact on the rest of his work. In *The Decalogue* for the first time they concentrated on moral problems and in *The Double Life of Véronique* they touched on metaphysics, a subject which later exploded with its full power in the *Three Colours* trilogy*,* and especially in R*ed.*

But before Kieślowski completely stopped making documentary films at the end of 1980s and concentrated on making the last features that would spread his fame worldwide, he began to believe that describing reality was not enough. He told Stok (1995, p. 113) 'at the end of 1970s, I realized that this description was limited, that we had reached these limits and that there was no point in describing this world any further'. In 1980 he wrote a manifesto in which he stated that films should be made more in depth rather than in breadth. He stated that there was a need to start making films about people and not problems (Zawiśliński 2007, p. 243). Kickasola (2004, p. 17) quoted another important part of this manifesto

> Today, the truth about the world, which for me continues to be a basic precondition, is not enough. One has to search out more dramatic situations, postulates that reach beyond everyday experience, diagnoses that are wiser and more universal.

It seems that Kieślowski managed to accomplish that goal as Insdorf (2002, p. xiii) states that 'no contemporary filmmaker has been more successful than Kieslowski in combining an accessible story with haunting images that suggest something beyond what we can see'. She then describes him as a 'cinematic poet', who merged 'ethics within aesthetics', and made films with 'thematic, stylistic, and moral coherence' (ibid). She adds that his 'cinema evolved from what he considered a necessary description of reality to intimations of interior (and multiple) possibilities. He expanded from black-and-white to color, and from documentary detail to poetic mis-en-scène' (ibid, pp. 31-32).

Žižek (2001), however, warns that Kieślowski by turning to feature films showed things 'more Real than reality itself' (ibid, p. 71). Žižek believes that 'fiction is more real than the social reality of playing roles' (ibid, p. 75) but he considers that this was even more dangerous because 'if documentaries intrude onto and hurt personal *reality* of the protagonists, fiction intrudes into and hurts *dreams themselves*, secret fantasies that form the unavowed kernel of our lives' (ibid, p. 77). Kieślowski however, wanted to show something else. He often repeated that the film *Muzykanci* (*Sunday Musicians*) from 1958 by Kazimierz Karabasz, who was his supervisor at the Film School, showed him that there is more to life than just the fundamental need 'to survive, to eat and sleep after work' (Amiel 1997, p. 25). Thus, Kieślowski started to look for something deeper in his films. According to Kickasola (2004, p. 96) he achieved that goal as early as 1970 in his documentary *I Was a Soldier*, 'a touching documentary about the internal world and its importance', where ex-soldiers who had lost their sight talked about their dreams.

Haltof (2004, p. 56), on the other hand, considers *Blind Chance* 'no longer a description of the outside world but rather of the inner world'. In this film three versions of protagonist's life are depicted. Witek is a medical student played by Bogusław Linda. In the first version of his life 'Witek catches the train and so initiates a series of events that will lead to his membership in the Communist Party' (Kickasola 2004, p. 134). In the other two versions he does not catch the symbolic 'train of progress' and does not make a career in the communist country as he did in the first. In the second version he is stopped by the ticket inspector, starts a fight with him and ends up in being sentenced to public service. There he meets some political dissident and gets involved with the Solidarity movement. In the last version he simply misses the train and becomes completely apolitical and that was the direction in which the director was going.

The second shift in Kieślowski's career, after switching from documentaries to feature films was 'a movement from political to the personal' (Insdorf 2002, p. 39). Insdorf states that he managed to do so for the first time in the last scene of *The Scar.* The protagonist of the film Stefan Bednarz, played by Franciszek Pieczka, is disillusioned with politics. He returns home and in the last scene

simply spends time playing with his grandson. This scene is less powerful than the ending of *Camera Buff* but both have the same meaning: reflecting a disappointment with the world of politics and the need to concentrate more on the people. Kieślowski recalled that he got involved in politics in 1968 and felt very disappointed and used afterwards. However, the biggest anti-climax for him was the declaration of the martial law in 1981. At that time he decided that he had no impact on the shape of his country and decided to give up all political matters in his life and films. In *No End* the political situation in Poland remains in the background, but in the films that followed it was practically invisible. Žižek (2001, p. 8) observes,

> The first thing that strikes the eye of a viewer aware of the historical circumstances in which *Decalogue* – the series of ten one-hour TV films, arguably Kieślowski's masterpiece – was shot, is the total absence of any reference to politics: although the series was shot in the most turbulent period of post-World War II Poland history (the state of emergency imposed by General Jaruzelski's *coup d'etat* in order to curb Solidarity), one cannot but admire Kieślowski's heroic asceticism, his resistance to scoring easy points by spicing up the story with dissident thrills.

Tadeusz Sobolewski argued that Kieślowski, through *The Decalogue,* had created 'the solidarity of sinners' (Coates 1999, p. 9) where no one is without fault. Žižek (2001, p. 72) makes use of this term to assert his own hypothesis that 'perhaps, Kieślowski's entire artistic development can be condensed in the formula “from Solidarity to solidarity”, from the political engagement epitomised by the “Solidarnosc” movement to the more comprehensive depoliticised experience of the “solidarity of sinners”'.

Polish journalists criticise Kieślowski for not showing the struggle of the Poles but presenting more universal stories instead, especially when he had become famous in the West. Kickasola (2004, p. 14) suggests that 'his retreat from politics cost him the love of many of his countrymen, however, who felt he had abandoned the nation'. Lubelski bitterly complains about a scene from *The Double Life of Véronique,* 'during the Kraków riot scene Kieślowski virtually ignores the protagonists of some of his early films – the young demonstrating activists' (Haltof 2004, p. 120). Polish critics believed at that time that it was his duty to remind the West about the sacrifice of his countrymen, in the way the

Wajda continuously did. However, Kieślowski refused to do so. However, some authors believe that he never completely turned away from the politics. According to the feminist saying that ‘the personal is political’,

> Paradoxically, by turning to more general issues in his last four films, Kieślowski makes a politically powerful statement in a broader sense than merely local politics. Instead of questioning a particular social or political system, the director seems to challenge the whole civilisation with its technological progress, mercantile interests, selfishness and narrow-mindedness. Unwittingly, the films reveal “the truth” about the political time in which they appear (Falkowska 1999, p. 157).

The trilogy was released at a time of great hope for Poland to finally become a member of the European Union. However, Poland did not join the EU until 1st May 2004. In *Blue* 'Kieślowski makes so little of the fact that the concerto was commissioned to commemorate the Unification of Europe that it is hard to deduce any political implications from this detail' (Andrew 1998, p. 88). However, he was a great supporter of the Unification and believed it would soon take place. Unfortunately, he did not live long enough to see it happen.

Kieślowski always stressed the fact that he was a Pole and as such laden with the luggage of Polishness with all its good and bad sides – language which I shall attempt to unpack and explain. Polish critics spoke with irony about his late films deriding the fact that materialistic Western Europe was so hungry for spirituality that she let him fool her with his image of a guru or Messiah who will save her from herself and show her that she too has a soul. As in the saying that 'a prophet has no honour in his own country' they were suspicious of Kieślowski and thought that only they could see right through him. It is possible that such attitude was caused by jealousy as Poles do not like it when one of them becomes successful, especially abroad, and do not help each other, except for family and friends (Bisko 2014, p. 100).

It is a Polish tradition to debunk heroes and to be united only in misery and unhappiness (ibid, p. 228). This, on the other hand, can be explained by the fact that Poles were for the last few centuries oppressed by their neighbours and therefore lost all hope. As Kieślowski told Stok (1995, p. 161)

> I don't know what the Poles want. I know what they're afraid of. They're afraid of tomorrow because they don't know what might happen tomorrow. What would happen if somebody were to murder your prime minister tomorrow? What would happen in England? Let's say it was the IRA even. Let's say they succeeded in killing him. Would anything change in your lives? You'd take the same bus or the same car to go to the same office in the morning. Your colleagues and bosses would be waiting there. Everything would be the same. You'd probably go to the same restaurant for lunch. Whereas, in Poland, if the prime minister were killed, everything would change the very same day. I don't know whether I'd still have a production house. I don't know whether the telephones would be working. I don't know if my money would be worth anything – it may be worth nothing, since they would have changed it overnight. And so anything can happen in Poland and everybody's terribly afraid that something bad will happen.

On another occasion Kieślowski explained that to be a Pole 'means that each generation has had a hope which was deceived at the end, which didn't materialize. And to know that from the very beginning, that it will end like this. We will have hope and then we will be beaten anyway' (Insdorf 2002, p. 15). The history of Poland is full of such examples, of many lost battles, suppressed insurrections and defeated uprisings. If Kickasola's (2004, p. 129) assertion is to be accepted that: 'identity, whether it be that of a person or an entire nation, is the first foundation imperilled in a time of great transition, and the efficacy of history (and, by extension, memory) remains the only hope for healing or comfort' then we need to admit that, for the Polish nation, it was hard to be cured easily as it had been so deeply traumatised by its past.

For many centuries Poles had to lead double lives – during the partitions it would mean speaking their forbidden mother tongue only at home and learning the language of the enemy at school. During the Second World War it would manifest itself in being a member of the resistance. Later, during the communist era, this double life manifested itself in knowing the truth about historical facts such as for example Katyń massacre but not being allowed to mention it in public, or in school during a history class. Therefore there was a deep division between the ideas expressed in public and private life.

Wartime devastated the Polish nation, both physically and mentally. 'Both occupiers aimed at eliminating Polish identity through executions of influential Poles, a ban of the teaching of Polish, the destruction of villages, and the

replacement of Poles with non-Poles. The psychological effect of these efforts cannot be underestimated' (ibid, p. 6). Kickasola (ibid, p. 4) understands the impact of their history on the Poles and explains

> The history of Poland consistently bears the marks of upheaval, devastation, and, for lack of a better phrase, identity crisis. Throughout its history only a few constants have remained, including the Slavic heritage of the majority of Poles and the presence of the Catholic Church (both important sources of Polish identity and pride). The rest of Poland's history is a surging sea of instability and devastation, facing no less than three utterly destructive wars and hundreds of years of occupation in a constant tug and pull between covetous, invading powers.

There is a Polish saying that every, or at least every second, generation of Poles must fight for freedom. In one of the scenes of *Blind Chance* 'Witek realizes his heritage, that his great-grandfather fought in the 1863 uprising, his grandfather with Piłsudzki at the Vistula in 1920, his father served with Kutrzeba in 1939, and later protested at Poznań in 1956. (…) Witek still has a history and culture to root him, even if resistance to oppression is the only thing that unites his forebears' (ibid, p. 143). Another thing that unites them is the repeated mention of the Roman Catholic Church. Witek, the main protagonist from *Blind Chance* is, however, not a believer. In the first version of his life he is an atheist, in the second he gets baptised and strongly desires a belief in God and in the third he is simply an agnostic, not sure if God exists at all. It is likely that Kieślowski's own stance most closely reflected Witek in the second version – a person who prays to God and asks Him for one thing only, 'to exist': 'Witek makes one request, outside of which he will never ask for anything else: "Dear God... Be here."' (ibid). In communist Poland atheism was an option but was soon identified with anti-Polishness and Russification as religion was banned in communist Russia. Now in the free Poland the stereotype of a Pole-Catholic still lingers and the new dangers for Polish identity are seen as both Europeanisation and Americanisation.

Another problem for Poles is their sense of mission and their self importance. However, as Kieślowski observed 'in this respect the nations aren't very different; each regards the other as a bunch of idiots, more or less to the same degree' (Stok 1995, p. 175). However, Kieślowski later added

> There's national feeling that we're created for something altogether better than cleaning toilets or seeing that the streets are tidy or decently laying tarmac or ensuring that the water pipes don't leak, and so on. Poles aren't created for any of this at all. These are embarrassingly down-to-earth activities. We're created for greater things. We're the centre of the universe. (…) the result of an absurd and totally unfounded sense of superiority (ibid, p. 199).

The feeling is probably caused by the low self-esteem of the Poles who for centuries were subjugated and humiliated by their conquerors. However, Kieślowski decided against discussing Poland's past in his films in favour of addressing more universal themes. According to Žižek (2001, p.8) 'it is easy to identify his "roots" in the unique moment of Polish socialism in decay; it is much more difficult to explain the universal appeal of his work, the way his films touch the nerves of people who have no idea whatsoever about the specific circumstances of Poland in the 80s'. Kieślowski managed to achieve this by suppressing his national feeling and looking for what unites people around the world.

The political reality of Poland in that period was the 'heated atmosphere with its intensified divisions between "us" and "them",' (Haltof 2004, p. 54) or in other words, Solidarity supporters and Communists. The director was above such divisions and this was a very unpopular attitude. Haltof (ibid, p. 60) remarks 'In *Blind Chance,* Kieślowski questions the "us" and "them" division that defined the Polish political as well as cultural life under communist rule' and tried to show that who we become depends on our individual circumstances. While talking about his film *Short Working Day* which explores the quandaries of a Communist Party Secretary, Kieślowski observed that: 'in Poland at that time – and even more so now – there was absolutely no question of the public wanting to understand a Party Secretary' (ibid, p. 50). However, Kieślowski did want to understand people standing on the other side of the barricade

> My attitude is quite the opposite. My attitude is: even if something is happening which isn't right, even if somebody is acting badly, in my opinion, then I have to try and understand that person. However good or bad they are, you have to try and understand why they're like that. (...) It's not a question of justifying these people. Understanding isn't necessarily associated with justification (Stok 1995, p. 59).

He later added that 'like anybody else, the Communists are made up of intelligent and stupid people, lazy and hard-working people, people with good intentions and those with bad. Even among the Communists there were people who had good intentions. It's not that they were all bad' (ibid, p. 119). Kieślowski was certainly isolated in his attitude towards the Communists which even caused some suspicion that the he was on the other side – one of them. As Jacek Kaczmarski who 'sang dissident songs during the Solidarity era and martial law' (ibid, p. 236) stated in one of his most famous songs *Mury (Walls*)

Kto sam, ten nasz najgorszy wróg!	Who is alone is our biggest enemy!
A śpiewak także był sam...	And the bard was also alone...

Lubelski (1999, p. 72) claims that this song appears in *No End:* 'the heroine's son plays the tune of *Mury* (*Walls*) on the piano – that of the most famous Polish opposition song of the time'. Kickasola (2004, pp. 156-157) states after him 'the tune is “Mury” (translated as “Walls”), a perennial hymn of Solidarity that will play throughout the memorial scene to come, just as candles in Ula's window function as a silent protest for Solidarity (a custom of the time, taking place on the thirteenth of each month)' – the anniversary of the introduction of the martial law on 13th December 1981. However, the candles are in Joanna's window and the song, played twice in the film, is *Dylemat* (*Dilemma*) by Przemysław Gintrowski. Coates (1999, p. 27) spots that 'martial law had driven Poles back once more into the sphere of Romantic martyrology. There was a resurgence of patriotic poetry and Romantic Messianism'. However, Haltof (2004, p. 73) notices the 'rejection of traditional romantic' attitude in *No End*.

Coates (1999, p. 21) observes that Kieślowski did not want to follow the Romantic tradition, 'after *Dekalog* (*The Decalogue*, 1988) Bolesław Michałek remarked that Kieślowski did not treat life's conundrums in the traditional manner of Polish Romanticism, which resolves them with a single stroke. He shows that one lives with the conundrums – that there is no escaping them'. He refused the role of the bard that Adam Mickiewicz and Jacek Kaczmarski, or in the field of the cinema Andrzej Wajda, gladly accepted. Centuries earlier Mickiewicz's poems and ballads were intended to uplift the morals of his countrymen scattered around the world who fought 'for our freedom and yours'.

After the war Jacek Kaczmarski's songs on tapes, passed illegally from one person to another, took over this role. The best example might be his song *Rozbite oddziały* (*Defeated Troops*) where, in the final lyrics, he tries to make Poles feel better about themselves and comforts them by singing

I cierpią, gdy śmieje się	And they suffer when the victorious world
Z nich świat zwycięski, niepomni	Laughs at them, forgetting that
Że mądry nie śmieje się z klęski	A wise one does not laugh at other's defeat

Kieślowski told Stok (1995, p. 208) that he would have liked to make a film with Kaczmarski, because he sang beautiful songs, 'I once thought that he was somebody who should have a film written for him; that is, a role written for him. He had so much energy, so much strength; there was so much truth in the way he behaved, yet so much discretion, too'. He never made the film because Kaczmarski stayed abroad after the declaration of martial law in 1981. He settled in Munich where he worked for the Radio Wolna Europa (Free Europe Radio) and did not return to Poland until 1990 when he did a tour with Andrzej Łapicki, for the first time after nine years of exile. Łapicki was another famous protest-song performer and the third most well-known was Przemysław Gintrowski. These three formed a trio between 1979 and 1981, and then reunited in 1993.

Kieślowski also added that Kaczmarski played a small role in *Blind Chance* (ibid) where he sang in the scene of the prohibited gathering of the resistance. However, Kieślowski was forced by the censors to cut the scene as Kaczmarski was 'persona non grata'. Kaczmarski's song was replaced by *Musimy siać* (*We must sow*) performed by Jacek Wójcicki from Piwnica pod Baranami (The Basement, or the Cellar under the Rams), the most famous political cabaret in Kraków. Wójcicki is the best known for his role in *Ostatni dzwonek* (*The Last Schoolbell*) made by Magdalena Łazarkiewicz in 1989 which became a cult film in Poland. We do not see Jacek Wójcicki actually singing – his song can be only heard and all we see is the impact that it makes on Witek. Andrew (1998, p. 12) mentions that such political meetings were very common at that time, 'the post-'68 period of civil unrest, food shortage and widespread disillusionment, resulted in the rise of an uncensored press and "The Flying University", which held lectures, discussions and other cultural gatherings in private houses'.

When martial law was introduced, Kieślowski had symptoms of depression. 'Then, because of the martial law, I slept all the time. For about five months, half a year' (Stok 1995, p. 120). When he left school and was eligible to join the army, the director made a great deal of effort to avoid military service. 'Kieślowski knew that if the examiners at the military conscription office thought he was crazy, they'd mark him unfit for military service. He played the part (exemplifying obvious neurotic fixations), and, after very extensive tests and observations, they did just that' (Kickasola 2004, pp. 10-11).

Many young Poles tried to avoid military service under the communist regime, particularly because they did not want to find themselves fighting against their compatriots as often happened during the riots. Another disincentive was the so-called „fala" (wave) in the Polish army, a tradition of treating new soldiers as servants, by the men who had been in service for longer. It was a tradition that caused many suicides and was openly discussed, so Kieślowski managed to avoid the joining the army by pretending to have depression. Coates (1999, p. 4) remarks, 'if the cigarette was an inseparable prop of his self-presentation, it was partly because nicotine is an anti-depressant'. It is, of course, also possible that Kieślowski worked so hard because he became depressed every time he was not filming. Many of his co-workers repeatedly said that he hardly slept while working on his *Three Colours* trilogy. But when he returned home at the end of shooting a film, he generally committed himself to make another one very quickly. That might account for Kieślowski's decision to prepare 'a trap' for himself, by stating publicly in Venice in 1993 that he would make no more films, so he felt constrained to keep his word (Zawiśliński 2005, p. 330).

Polish critics have divided Kieślowski's career into different stages: from documentaries to feature-films, from politics to metaphysics and finally from his Polish films to foreign co-productions. However, the coherence of his work seems evident – he repeatedly said that he wanted to film the invisible: at first this was the undescribed reality around him and then later it became the inner world of his characters. He believed that there was something more to life than materialism and from the beginning of his career, his films sought to reflect the eternal questions that human beings ask themselves.

Zawiśliński (2005) observes that Kieślowski did not go abroad much before 1979, when he went to Helsinki in Sweden – his first Western country. Before that he travelled to film festivals in Russia or for holidays to Bulgaria. But when he applied for his passport for the first time in 1975 to go Denmark to visit his sister, he was refused. This happened again in 1980 when he planned to travel to Portugal. However, from the beginning of the 1980s he travelled a lot, from Damascus in Syria to São Paulo in Brazil, from Istanbul in Turkey to Tokyo in Japan. He visited many places in Europe (Netherlands, Germany, Switzerland, Italy, Spain, Sweden, Czech Republic, Denmark and United Kingdom), America and Canada. He shortly lived in some of these places while teaching (Helsinki, Berlin, Amsterdam) or filming (Paris, where producers rented for him flats in Montmartre, and shortly Geneva).

It is very important to note that at the beginning of 1980s Kieślowski started to travel around the world because Poland, then cut off from Europe by the Iron Curtain, was a very homogenous country. Therefore the Poles believed that everybody else lives the same way as them and they did not realise how different other cultures were from their own. Kieślowski also started to realise at that time that in spite of all the differences there was also a lot of similarities. He once said ‘I prefer things that unite from the ones that divide’ (Zawiśliński 1994, p. 30). Therefore Kieślowski was not as provincial as most of the other Poles who hardly ever could go abroad just to enjoy themselves like he did when he was invited for foreign festivals and celebrated by the organisers. Most of Poles travelled abroad to earn some money and bring or send it home. Such hard physical work without a permit was called „saksy” an expression derived from the destination of many of such travels – Saxony (Bisko 2014, p. 279).

In conclusion, Kieślowski’s position was not typical of Polish people of his era. He was an artist and had more skills and possibilities to observe people’s lives abroad. This situation changed for better for other Poles after the end of the Communism era but many of them still never went abroad or did so only to spend time in a tourist resort without getting to know other countries and their inhabitants. Another difference Kieślowski could see abroad was the fact that, ‘in the West, which is mostly secular, faith is an option and not obviousness’ (Zawiśliński 1994, p. 30).

Kieślowski was a modest man who did not feel at ease with the grandiosity of the film environment, with its festivals and ubiquitous omniscience. Many directors or actors talk about any subject in their interviews with full conviction of being right. He was often being honest and admitted that he does not know the answers to many questions. In the end of his life he enjoyed simple things and understated the importance of filmmaking. Because of that hypocrisy of the film industry he has never permanently moved to either France or Hollywood, even though he had such opportunity. As he told Stok (1997, p. 2)

> I don't feel myself to be a citizen of the world. I still feel a Pole. In fact, everything that affects Poland, affects me directly: I don't feel so distanced from the country as to feel no concern. I'm no longer interested in all the political games, but I am interested in Poland itself. It's my world I've came from and, no doubt, the world where I'll die.

Finally, following Bisko's list of typical Polish characteristics (Appendix 1) Kieślowski's Polishness will be discussed. It will be described in his own words or using the example of what others said about him. Regarding *organisation of space* we could mention that typically for the representative of the Southern cultures Kieślowski was always very close to his actors (Binoche, Delpy and Jacob, interview, DVD extras, 2003). When we talk about his *gestures* the main thing that comes to mind is his 'I do not know' gesture – shrugging his shoulders and making nonchalant facial expressions. His native *language* was Polish but later in life he learnt some English and French. In terms of *impoliteness* it was something that some journalists accused Kieślowski of, because he often gave an external impression of being impolite. Also, talking about impoliteness in Poland he stated: 'I find it very hard to find a place for myself in the West, where I am now, even though the conditions are wonderful; drivers are generally considerate and people say 'good morning' in the shops. Yet when I think of myself in the future, I can only see myself in Poland' (Kieślowski in Stok 1995, pp. 1-2). With reference to *curses* it should be noted that sometimes in interviews Kieślowski used some swearwords (Zawiśliński 1994, p. 87). Similarly in terms of *complaints*, as he said (ibid, p. 32) 'One sees more imperfections in the loved ones then the unloved ones. And one also requires more from people he or she loves. I care less about boorishness that I see somewhere else because it does not concern me. But here I get irritated by the stupidity of politics, the filth, the stench, the jealousy, the envy'. However, when

Zawiśliński observed that he did not complain abroad about the new times, he added 'I do not complain about the old times either' (ibid p. 37). Also, Jean-Louis Trintignant (interview, DVD extras, 2003) observed that 'He is a deeply sincere man, deeply sincere. He does not say anything unless he believes it deeply'. And the saying exactly what one thinks, that is typical of warm cultures, is another quality mentioned by Bisko (2014, p. 60). In regard to *diminutives* both Kieślowski used them while talking about his co-workers (Irenka for Irena, Edek for Edward, Zbyszek for Zbigniew or Sławek for Sławomir) as did his friends while calling him Krzysiek instead of Krzysztof. They also had nicknames for him: „Kisiel" (jelly) from Kieślowski, „ornitolog" (ornithologist because he was observing everything closely) or „professor" (Zawiśliński 1994, p. 37). Also, formal *forms of address*, which in Polish language are stressed by the use of „pan" or „pani" (sir and madam) instead of „ty" (informal you) are used by Kieślowski in interviews.

He did not easily accept *compliments* and usually disagreed and replied 'I am not responsible for what critics say or write about me' (ibid, p. 28) when they call him a classic or a great master. His *modesty* was also quite well known and especially his famous statement that he was a craftsman rather than an artist (ibid, p. 11). He also emphasised the fact that he was not proud of his own success. For example when in 1994 *Three Colours Red* was nominated for three Oscars, he said he was happy for Krzysztof Piesiewicz and Piotr Sobociński and their nominations. It would be typically Polish to fear the *envy* of fellow citizens so by undermining his own success he was acting in a very Polish way. While talking about *flats* we can mention that he lived in many places but finally changed his Warsaw flat for a house in the countryside. In terms of his *health* we can note that he was a chain smoker and died during the by-pass operation. Regarding his *attitude towards authority* we know that he was always trying to trick the authorities in order to help others. For example while planning to film the continuation of *First Love* he told the officials, who wanted the film to be optimistic, that in this case the couple needs to own a flat and it was provided. This relates to the concept of *settling things* which could be also illustrated then during his travels he was always taking orders from friends and family and then buying them required items, as well as with *wheeling and dealing*, especially with the censors to try to force his own version of each film

(ibid, p. 77). When he was14 years old his father sent him to a *school* for firemen but he left it few months later because he did not like the uniforms: 'I understood there that I cannot do things that are connected with regulations, with a trumpet and a whistle' (Zawiśliński 2005, p. 51). He then went to the College for Theatre Technicians where he started to desire to become a theatre director. To be able to study theatre directing he first needed to finish other studies (that was the school requirement) so he decided that film directing would be the best choice. However, he tried to get into the Łódź Film School three times, for the last time, as he said, from pure contrariness. He briefly got involved in *politics* there in 1968. Later he decided to entirely avoid politics because, as he felt, his actions were totally insignificant, therefore he became completely apolitical (Zawiśliński 1994, p. 20). He also tried to avoid *conflicts* especially on the set which his first French producer, Leonardo de la Fuente, took as a weakness and lack of determination: 'Smile for a technician, kind word for a journalist. Both the technician and the journalist think "How he loves me". Maybe so... However, because he wanted them to keep on thinking that, it happened from time to time that he did not take a firm stand' (ibid, p. 298). Regarding the *public transport* he once said that he hated trains and railway stations, however he observed that 'In each of my scripts there is a scene on a train and each of my characters has to spend at least a few minutes at a railway station. (...) God, after all me and Piesiewicz, we write these scripts ourselves!' (ibid, p. 52).

Kieślowski showed his *pro-family attitude* by trying to spend a lot of time with his wife and daughter, 'the women of his life' (Zawiśliński 2007, p. 105). When he lived in France, his wife would visit him and he took his daughter skiing and to film festivals (ibid, p. 107). Clearly *friendship* was also very important to him. He liked working with the same people and helping his friends, among whom he listed for example Agnieszka Holland, Krzysztof Zanussi, Krzysztof Piesiewicz and Zbigniew Preisner (Zawiśliński 1994, p. 42). Kieślowski liked his *neighbours* with whom he lived and created a particular commune in the countryside (Zawiśliński 2007, p. 111). He also loved *animals*, especially his five dogs: Kaczka, Grubcio, Frak, Brat and Stryj (ibid). His *family ties* were very strong, particularly with his closest family: wife and daughter, especially that his father died from tuberculosis when Kieślowski was only 19 years old and his mother

died in a car accident when he was merely 40 years old. He certainly liked *children* and even organised mini-Olympics for his neighbours' kids in the countryside (Zawiśliński 2007, p.107). He certainly showed distrust towards religion and politics with their unfulfilled promises (Zawiśliński 1994, p. 18). He would also show his *individualism* in the fact that he was not afraid to speak up, especially for others. And his *contrariness* was visible in the fact that he left the Fire-fighter's School and tried three times to get to Łódź Film School, just to spite the examiners. There was a paradox in his attitude of a pessimist who was in spite of everything, looking for optimism (ibid, p. 44).

Kieślowski's *work style* was frantic – he worked very hard to tight deadlines and with great precision (ibid, p. 39). Australian journalist Rob Webb writes that only in Poland was it possible to create 12 films (10 for television and 2 for cinema) in two years. 'Cecil B. Mille fitted 10 Commandments in one film. Krzysztof Kieślowski made 12 films, but better ones' (Zawiśliński 2005, p. 261). He did not exclude *improvisation* on the set and in the editing room. In regard to his *diligence* it might be said that he was a workaholic, who in less than 30 years made almost 50 films. During the making of his trilogy he was at the same time writing a script of *Red*, shooting *White* and editing *Blue.* Therefore it was no surprise that he declared he would not make any more films. Kieślowski's attitude towards *money* was typically Polish – he would not show off but claimed it was not important because in Poland there is a belief that wealth is never gained by talent or merited but rather by accident. Therefore it is not perceived well if somebody becomes rich. However, when he started to make co-productions abroad, it became very important to him that his producers would not lose money. He even lowered his emolument in contract so he would not lose his independence (ibid, p. 321). Regarding Polish *television* – he made television films and most notably at the end of 1980s his famous television series *The Decalogue.* With regard to *sport* he loved skiing and cycling (Zawiśliński 2007, p. 107). Also, Kieślowski justified his decision to finish his career as a director by alluding to the athlete's Carl Lewis defeat and the look on his face (Zawiśliński 1994, p. 45). All his co-workers and friends, for example Juliusz Machulski (ibid, p. 91), always repeated that he had a great sense of *humour* (even if it was mostly black humour). And regarding *emigration* Kieślowski once said: 'I never emigrated from here [Poland]. I just went away to

make a few films' (Zawiśliński 2007, p. 33). He understood very well the role of *music* in films. According to his family he also liked to sing but was not very good at it (ibid, p. 10). He did consume *alcohol* – mostly Polish vodka which he considered better than Russian and tried to persuade Weinstein (1996) about it, but later in life, when the opportunity arose, he became a great fan of whiskey. In regard to *Romantism,* for Małgorzta Dipont, Kieślowski was a crooked or perverse romantic, which she insists is shown in his last films (Zawiśliński 1994, p. 68). Also, one of his students, Andres Veiel recalled that when he was making a film about gardeners, Kieślowski told him that if he wanted to make a good film, he has to love the people he was filming. 'Polish pathos, I thought back then. But years later I have finally understood the sense of his words' (Zawiśliński 2005, p. 246). Therefore he admitted that this advice was not just a sign of Polish Romanticism. Regarding the *atmosphere* around the director, according to critics who interviewed him it was metaphysical and mystical.

Kieślowski's *religiosity* was quite limited. He technically considered himself a *Pole-Catholic*. As he explained 'In a way I am a Polish Catholic because I've been baptized, and I did the same with my daughter. You can't escape it. (...) I could escape from it, but I wouldn't. My parents did it with me, so I did it with my daughter. You can't get away from it in Poland.' (interview, DVD extras, 2003). However, with age he grew apart from Polish Roman Catholic Church. In 1983 he wanted to make a documentary about *John Paul the Second* and his consecutive pilgrimage to Poland but it was entrusted to somebody else. And he only retained a bitter taste after his meeting with a representative of episcopate, a bishop who interrogated him about the holy *sacraments* that he and his family received (Zawiśliński 2005, p. 224). He believed in luck, chance and intuition that could be seen as *superstitions* which are forbidden by the Catholic faith. Also, his *spirituality* and his belief that the dead watch over the living was not very Catholic. His *tolerance* distinguished him from other Polish Catholics who were mostly anti-Semitic, anti-Communist and nationalist. He tried to understand everybody, even the Communist. Therefore his *attitude toward other nations* was quite positive. He believed that people are all alike (Zawiśliński 1994, p. 38). After finishing work on *The Double Life of Veronique* the cameraman Sławomir Idziak (interview, DVD extras, 2003) said about

Kieślowski: ‘He wasn’t interested in the obvious differences between the two countries (...) He wanted these two worlds to be identical, to be the same’.

His *attitude toward his own nation* was critical but loving. Jean-Louis Trintignant (interview, DVD extras, 2003) recalled that when he did not want to attend the Polish premiere of *Red* Kieślowski told him: ‘that “Poland is not perfect, but it is my country and I love it, I would like you to go”. So I am going. He is irresistible.’ Kieślowski had a very good knowledge of Polish *history* but rarely used it in his films. His *time orientation* could be described as living in the moment, which is unlike the typical Polish obsession with the past and *martyrology*. He realised that the West does not care about ‘the Slavic soul of Eastern Europeans, our Romanticism and our martyrology’ (Zawiśliński 1994, p. 37). Therefore he was clearly trying to get rid of the typical *Polish complex* and provincialism, without losing his Polish identity. He observed: ‘Of course I’m Polish. I can’t be and will never be anything else, no matter how hard I try. I am a Pole, I was born and bred here. I was raised on books in Polish. I have lived through bad times in my country. I carry that inside, I’ll never lose it’ (interview, DVD extras, 2003). However, he did not represent Polish *backwardness* and with time felt more and more cosmopolitan. He was one of the first directors in Europe to use a crane camera while filming *Red.* He admitted to one of the journalist that initially he was as afraid of journalists as they were afraid of him (ibid). He added (ibid)

> A Pole is a Pole. In the negative sense of the word he thinks he’s the centre of the universe. Unfortunately, many Poles think that. Aside from the positive elements, like pride and a longing for freedom, this also has a number of negative elements. Narrow-mindedness, provincialism, little attention to the people around us. We want things to be good, but in fact we love to be unhappy. We don’t want to accept that it can be worse somewhere else, or better. That’s very provincial, but I think I shed that a long time ago.

Kieślowski loved the *country side and folk culture* therefore he admitted that he has finally found his place on earth when he moved to is countryside house. He also admired the simplicity of folk life and the attitude of the peasant towards life or religion (*I’m So So*. Dir. Krzysztof Wierzbicki. Kulturmøde Film and First Run Features, 1998). He also loved *wildlife*, for example horses and nature in general. Finally, his *patriotism* was strong but critical. As he said

> My love for Poland is a bit like love in an old marriage, where the couple knows everything about each other and are a bit bored with each other, but when one of them dies, the other follows immediately. I can't imagine life without Poland (Stok 1995, p. 1).

To summarise, Kieślowski's Polishness was a mixture of pessimism, dark sense of humour, political indifference and modesty. On first impression he seemed unapproachable but deep down he was very open and friendly, concentrated on people around him and their joys or sorrows. He was a patriot but at the same time a European and a citizen of the world. He enjoyed nature and folk life but most of all he was interested in immaterial things and spirituality. All these qualities were reflected in his films.

1.2. Polishness in Kieślowski’s early films

Krzysztof Kieślowski's films and life are widely discussed by English-speaking scholars that concentrate on his work (Andrew 1998, Coates 1999, Garbowski 1996, Haltof 2004, Insdorf 2002, Kickasola 2004, Wilson 2000, Woodward 2009 and Žižek 2001) as well as those that focus on European or French cinema (i.e. Dobson 1999, Freeland 2004 or Ozcan 2008). In the Polish-language a broad view of his life and films can be found mainly in Zawiśliński’s work (1994, 2005 and 2007), in Kieślowski's biography by Stok (1997), in studies that consider ethics and morality such as Kulig (2009) and Lis (2007), or in the collected works edited by Lubelski (1997) and by Gwóźdź (2006). The most recent addition is a book-interview with Krzysztof Piesiewicz by Komar (2013).

Anette Insdorf, who was Kieślowski's translator, structures her *Double Lives, Second Chances. The Cinema of Krzysztof Kieslowski* (2002, first published in 1999) chronologically, moving from the 1960s through to the 1990s. The foreword of Insdorf’s book was written by Irène Jacob who tries to persuade the reader that the endings and enigmas of Kieślowski's films should remain unresolved. She compares them to good literature and explains that he preferred them this way and 'not already codified, framed, but fresh for interpretations' (Insdorf 2002, p. xv). Insdorf does not provide any close analysis and is rather descriptive but is a very useful source for detail about Kieślowski's life and work. Her book truly is – as she describes it – 'a detailed overview of his entire career' (ibid, p. xiii).

Edited by Paul Coates *Lucid Dreams: the Films of Krzysztof Kieslowski* includes contributory chapters by its editor and also by Charles Eidsvik, two well known Polish film critics (Tadeusz Sobolewski and Tadeusz Lubelski) and two Polish academics (Alicja Herman and Janina Falkowska). Coates explains in the *Introduction* that 'Polish critics have the deepest – somatic – knowledge of where Kieślowski “was coming from”’. He adds

> My decision to ask several Polish critics to contribute acknowledges Kieślowski's own attachment to the Poland he could never leave for long, and where he wished to die, as he did, so terribly prematurely (Coates 1999, p. 8).

Emma Wilson in *Memory and Survival. The French Cinema of Krzysztof Kieślowski* (2000) argues that Kieślowski's films were mainly about memory malfunction and the survival of trauma. She also compares his later films made in France to the French New Wave classics, suggesting that Kieślowski paid homage to them, and their directors, in his work. Therefore, she suggests that *The Double Life of Veronique* owes much to *My Night at Maud's* by Eric Rohmer, as *Three Colours: Blue* has a debt to Alain Resnais' *Hiroshima My Love*, *Three Colours: White* to *Contempt* by Jean-Luc Godard and finally *Three Colours: Red* to François Truffaut's three Antoine Doinel films: *The 400 Blows, Stolen Kisses* and *Love on the Run.*

However, the problem with the references to *Contempt'*s poster in *Three Colours: White* lies in the fact that Kieślowski only used it in one of the scenes for financial reasons. He wanted a picture of Kim Basinger, but his producer Marin Karmitz suggested that the poster of Godard's film would be cheaper and easier to find. Therefore her comparison is based entirely on the fact that the advert for that film accidently appears briefly in *Three Colours: White*. However, the conclusion that Wilson draws about male voyeurism would apply equally if a poster of Kim Basinger had been used.

In the first chapter entitled *Images in Crystal. La Double Vie de Véronique* and throughout her whole study Wilson quotes Gilles Deleuze and describes his concept of the time-image, as well as the ideas of Bazin and Freud. She recalls that the French critic, Vincent Amiel, compared Kieślowski to Peter Greenaway and shows how his films relates to Kieślowski's earlier work *Camera Buff* in its cinematic representation. In the second chapter entitled *Amnesia and the Time-Image. Trois Couleurs: Bleu* the author discusses the relationship between this film and prose by Proust, between Eros and Thanatos, as well as the notion of trauma and the Holocaust. She also highlights that in some scenes of *Blue* a television is shown reflecting the lives of the characters, a device which first appeared in the *Decalogue 1.* In the third chapter *Voyeurism and Futurity. Trois Couleurs Blanc,* Wilson addresses the problem of voyeurism and feminist film theory associated with this film and with Kieślowski's earlier *A Short Film About Love*. She recalls Žižek's attitude towards the causality and narrative consistency.

In the last chapter *Identification and Disaster. Trois Couleurs: Rouge* she compares the last film of the trilogy to Kieślowski's own *Decalogue* 4 and *Decalogue 6* (*A Short Film About Killing*) and also to Shakespeare's *The Tempest,* as other authors had already done (Andrew 1998, p. 7; and Insdorf 2002, p. 177) and would continue to do after her (Coates 2004, p. 276). She discusses identification quoting Lacan and, once again, Freud.

Žižek in *The Fright of Real Tears. Krzysztof Kieslowski Between Theory and Post-Theory,* which is prefaced by Colin MacCabe, also mentions Sigmund Freud, indeed it is hard to avoid mentioning him when talking about Kieślowski's films. Then Žižek writes about the connection between them and the theory in his introduction: *The Strange Case of the Missing Lacanians*

> The principal contradiction of today's cinema studies is the one between the deconstructionist/feminist/post-Marxist/psychoanalytic/sociocritical/cultural studies etc. approach, ironically nicknamed 'Theory' (which, of course, is far from a unified field – the above chain is more a series of Wittgensteinian 'family resemblances') by its opponents, and the so-called 'Post-Theory', the cognitivist and/or historicist reaction to it. (…) Although Post-Theorists acknowledge the inner differences in the field of Theory (…), they nonetheless emphasise a common Lacanian element as central (Žižek 2001, p. 1).

In Haltof's *The Cinema of Krzysztof Kieslowski. Variations on Destiny and Chance* from 2004 in his first chapter *Documenting the Unpresented World* he talks about Kieślowski in the context of Polish documentaries. In the second chapter *Film-Essays: Kieślowski and Polish Cinema in the 1970s and During the Solidarity Period* he discusses what he calls the ‘Cinema of Distrust’, which was more widely explained in the first part of this chapter. He also familiarises the reader with Kieślowski’s first features (*Pedestrian Subway, Personnel, The Scar, The Calm, Camera Buff* and *Short Working Day*) here. In chapter three *Choices, Chances and Politics* Haltof concentrates on martial law and its impact on Polish Cinema, especially *Blind Chance* and *No End*. In chapter 4, *Entomological Observations and Metaphysics in 'Decalogue',* he describes the ten-part series. In chapter 5, *The Double Life of Kieślowski: European Art Film and the Polish Context,* he summarises the attitude of the Polish film critics towards Kieślowski’s last four films: *The Double Life of Veronique* and *Three Colours* trilogy. Finally, in *Afterword,* he writes about Kieślowski's legacy.

The last chapter is a post-mortem report of the films based on Kieślowski's scripts or dedicated to the director. Haltof lists *Silence* (*Cisza*) by Michał Rosa from 2001 written with Krzysztof Piesiewicz, the first and so far the only part of a new series of eight films *Naznaczeni* (*Marked*) about life in contemporary Poland. Then he refers to *Nadzieja* (*Hope*) by Stanisław Mucha from 2007 that was intended to be a triptych about the three theological virtues: Faith, Hope and Charity. He also talks about *Heaven* (*Niebo*) by Tom Tykwer from 2002, part of another triptych, from which *Hell* (*Piekło*) was filmed in 2005 by Danis Tanovic in 2005, but *Purgatory* (*Czyściec*) was never produced. He also mentions *Camera Buff 2* (*Amator 2*) which was planned by Stanisław Latek but never accomplished, and all Jerzy Stuhr's films made before 2004 including: *Spis cudzołożnic* (*List of Lovers*) from 1994, *Historie miłosne* (*Love Stories*) from 1997, *Tydzień z życia mężczyzny* (*A Week in the Life of a Man*) from 1999, *Duże zwierzę* (*Big Animal*) from 2000 and even *Pogoda na jutro* (*Tomorrow's Weather*) from 2003.

Although the Polish Jerzy Stuhr was Kieślowski's friend, it is hard to argue convincingly that all his films were inspired by Kieślowski. Stuhr (personal interview, June 13, 2013) stated that Kieślowski did not entirely like the book by Jerzy Pilch on which his first film *List of Lovers* was based, but he did like the film. Kieślowski's remarks on the characters in *Love Stories* made Stuhr decide not to ask for his opinion any more so as not to lose authorship of the film which he intended to be about the ‘Everyman’. Stuhr later dedicated this film to the memory of Kieślowski who had died while it was being made and a few years later made *Big Animal* based on the 1974 synopsis by Kieślowski. However, the rest of his films can only be loosely connected with Kieślowski in the sense that they were long term friends and thus deeply affected each other. But Stuhr always stressed that his films were very much his own and the label sometimes applied to him of Kieślowski's successor visibly burdened him. Stuhr listed another film that is rarely mentioned by anybody else as an example of Kieślowski's legacy to Polish cinema, Sławomir Fabicki’s 2012 work *Miłość* (*Loving*), which he and Krystyna Janda figuratively nicknamed as *Decalogue 11.* Haltof's book is about Kieślowski as an auteur and about the 'critical concept of auterism'

> While I remain cognisant of the important contributions of Kieślowski's collaborators, I share an opinion that Kieślowski's work as a director combines various contributions into a structural whole and determines the final form of the film (Haltof 2004, p. xiii).

Stuhr, who appeared in five of Kieślowski's films, recalled an anecdote that Kieślowski once told him, which confirms that statement

> Directing is like the human alimentary system. For breakfast in the morning – great set ready – you tuck in, for lunch – wonderful work of the cinematographer – you gorge yourself, for dinner – revealing acting of the actors – tasty... But after this splendid everyday gluttony you have to go to the toilet on your own (Stuhr 2000, p. 20).

Kickasola agreed with Haltof regarding Kieślowski as an 'auteur'. He wrote that 'Kieślowski himself attested that all the final decisions for his films (…) rested on him' (Kickasola 2004, pp. xvi-xvii).

Kickasola's 2004 study *The Films of Krzysztof Kieślowski. The Liminal Image* explores the connections between Kieślowski's: 'cinematic style and his thematic concerns' (ibid, p. xi) but also 'how Kieślowski accomplishes what he does' (ibid, p. xiii). The most interesting thing about Kickasola's work is that he looks closely at the details of Kieślowski's films – a matter which the director himself took very seriously. Stuhr (personal interview, June 13, 2013) recalled that Kieślowski would always quiz his friends about scenes in his films to check if they pay attention. When he asked him about what happened with Karin and Auguste, Kieślowski referred him to the scene in the bowling alley where a broken glass and a crumpled package of Marlboro cigarettes can be seen on a table, explaining that it shows their relationship is in a crisis or that they have maybe even already broke up.

In the introduction to *After Kieślowski: The Legacy of Krzysztof Kieślowski* Steven Woodward (2009) talks about the Polish, European and global legacy of Kieślowski. His book is divided into three parts. In part 1 *The Polish Legacy*, chapter 1 is entitled *Still Alive: Kieślowski's Influence on Post-Communist Polish Cinema* and Marek Haltof writes there about Kieślowski's influence on Polish filmmakers. In chapter 2 *Living On: From Kieślowski to Zanussi* Sarah Cooper compares these two television series: Kieślowski's *Decalogue* with Zanussi's

Weekend Stories. In chapter 3 *Turning Director: Jerzy Stuhr Does Kieślowski*, Renata Murawska considers Kieślowski's influence on Jerzy Stuhr's films. And the title of chapter 4 *Form is the Key, and Lessons in Kieślowski: An interview with Jerzy Stuhr* by Renata Murawska is self-explanatory.

Part II, *The European Legacy* begins with chapter 5 entitled *After Kieślowski: Voyages in European Cinema* by Emma Wilson is about the impact that Kieślowski made on his two assistant directors: Emmanuel Finkiel and Julie Bertuccelli. In chapter 6 *Social Sense: Krzysztof Kieślowski and Michael Haneke* Georgina Evans compares the work of these two directors. Chapter 7 written by Paul Coates *Just Gaming? Kieślowski's 'Blind Chance', Tykwer's 'Run, Lola, Run', and a Note on 'Heaven'*, concentrates, on the other hand, on connections between Kieślowski and Tom Tykwer. In chapter 8 *The Picture of Marriage: Godard's 'Contempt' and Kieślowski's 'White'*, Steven Woodward, adding to Emma Wilson's earlier work, examines the parallels between these two films.

In part III *The Global Legacy* Charles Eidsvik in chapter 9 – *Kieślowski's Visual Legacy* – describes Kieślowski's visual world. In chapter 10 *Kieślowski Crosses the Atlantic* Joseph G. Kickasola introduces the term 'multivalent' to describe Kieślowski's cinema. Chapter 11 *Kieślowski and Kiarostami: A Metaphysical Cinema* by John Caruana, he considers the spiritual connections between these two directors. Chapter 12 *'The Decalogue' and the Remaking of American Television* by Sean O'Sullivan suggests that *The Decalogue* inspired such American television series as *Six Feet Under* and *Lost.* Woodward is the latest author to touch on the subject of Kieślowski, but his work mainly concentrates on the impact of Kieślowski's films and not the films themselves.

Many authors also wrote about the connections between Kieślowski's and other films. Thus Orr (1998, pp.145-146) compares Kieślowski's *A Short Film About Love* with Nicholas Ray's *In a Lonely Place*, Alfred Hitchcock's *Rear Window* (ibid*,* p. 146) and Neil Jordan's *Angel* and *The Crying Game* (ibid*,* p. 147)*;* his *Three Colours: Blue* he compares to Atom Egoyan's *The Adjuster* (ibid*,* p. 63)*,* Jean-Luc Godard's *My Life to Live* and Michelangelo Antonioni's *The Red Desert* (ibid*,* p. 63) and also Peter Weir's *Fearless* (ibid*,* p. 64); and his *Three*

Colours: Red – to *Raise the Red Lantern* by Zhang Yimou (ibid*,* pp. 98-99). Then Wilson (2001) draws comparison between *Dekalog VII* and Eric Rohmer's *A Tale of Winter* (ibid*,* p. 56), *Three Colours: Blue* and Luc Besson's *Nikita* (ibid*,* p. 79) and also Claude Sautet's *A Heart in Winter* (ibid*,* p. 105) and finally *Three Colours: Red* and François Truffaut's *Stolen Kisses* (ibid, p.121).

Insdorf (2002, p. 5) also compares Kieślowski himself to François Truffaut: 'Both were shy autodidacts, voracious readers who wrote and directed the kind of literature films that need to be seen more than once'. She adds that both of them died quite young and highlights that Jean Luis Trintignant played in their last films: *Confidentially Yours* by Truffaut in 1983 and *Three Colours: Red* by Kieślowski in 1994. Next she compares Kieślowski to Rohmer and *The Decalogue* to his *Six Moral Tales* and *Decalogue 3* to *My Night at Maud's* (ibid, p. 84). Then she draws comparison with Wojciech Jerzy Has and his films *An Uneventful Story, The Noose* and *Saragossa Manuscript* (ibid, pp. 49-52).

Other authors also mentions Kieślowski's name in relation to various famous directors. Coates (1999, p. 11) compares Kieślowski to Bresson and Bergman whereas Kickasola (2004, p. xiii) compares him to Michelangelo Antonioni and Andrei Tarkovsky. In 2006 Stojanowa (p. 77) confronts his *Camera Buff* with *Closely Observed Trains* by Jirí Menzel. As previously mentioned, many authors including Insdorf, Wilson and Coates compare Kieślowski's last film *Red* with one of Shakespeare's last plays *The Tempest.* However, the first to make this connection is Andrew (1998, p. 89)

> Kieślowski's final film echoes Shakespeare's last play in several ways. Kern's secluded house is like an island; his study, with its books and surveillance equipment, recalls Prospero's library. Both film and play feature young lovers, shipwrecks, storms, 'magical' powers, and the theme of redemption through renunciation of asocial behaviour.

Despite all the similarities, Kieślowski's originality was also perceived. He was a pioneer of many new solutions in filmmaking. *Blind Chance* was the first film to use the idea of the various possibilities in one person's life – 'hypothetical plots' as Thompson and Bordwell (1994, p. 748) called them – a device later used by, for example, Tom Tykwer in *Run, Lola, Run* or by Peter Howitt in *Sliding Doors*.

To summarise, the most informative books about Kieślowski were written by an emigrant Pole, Marek Haltof, and by Paul Cotes, a British scholar who has put a lot of effort in understanding the Polish language and history. Joseph Kickasola's book is also very insightful and shows a deep understanding of Kieślowski's Polish background, which the work of both Emma Wilson and Slavoj Žižek lack. Geoff Andrew presents perceptive reviews of Kieślowski's films, while both Anette Insdorf and Monika Maurer familiarise the reader with the director and his work. Finally Steven Woodward provides a comprehensive summary of Kieślowski's impact on filmmakers worldwide.

Many motifs from Kieślowski's early films can be found in his late co-productions. Wilson's assessment that Kieślowski's French cinema was the continuation of his Polish films, both the documentaries and the features is certainly evident. Wilson (2000, p. 117) notes that 'Kieślowski's French cinema draws on a complex dialectics of sameness and difference. Familiarity is fostered in attempts to replicate, repeat, even remember the images and emotions of his earlier Polish cinema' and she adds (ibid, p. 3)

> Indeed the move from Kieślowski's Polish to French cinema is seemingly as seamless as his move from documentary to feature films. *La Double Vie de Véronique* may be read as a pivotal film, allowing the shift from *Decalogue* to the trilogy, incorporating both the Polish and French languages, and produced and designed by both Polish and French workers (…) Yet the irony of the film is that it depends, precisely, on a narrative of uncanny similarity and resemblance. I will argue, indeed, that *La Double Vie de Véronique* works to recall Kieślowski's Polish filmmaking and simultaneously to look forward to his work in the trilogy in such a way that difference between the two is denied.

There are traces of Polishness in Kieślowski's early films, even though in his opinion it was not important where the action of the film took place. Here are the most important ones listed shortly using Bisko's list.

In terms of *landscape* Poland is present in all early Kieślowski's films. People's *clothing* is typical for the Polish fashion of their time as described by Bisko (2014, pp. 24-30). Some typical Polish *gestures* are evident, for example in *The Scar* when Bednarz hits his neck with the side of his palm, meaning drinking, and not as people from other countries might think beheading, as adduced in

Bisko (ibid, p. 35). Next the *language* in all of these films is Polish, except for the short scene of phone call from the Frenchmen in *The Scar* and a scene with an American tourist who speaks English with Ula in *No End*. Then *bureaucracy* is visible in such documentaries as *The Office, Refrain* or *Curriculum Vitae,* as well as in features *The Scar* and *Camera Buff*. Also, *impoliteness* is present again in documentaries: *The Office, Refrain, Curriculum Vitae* or *Talking Heads* (for example a 23 year old man wants people in Poland to stop being aggressive towards each other) and in *No End* (Ula is at first impolite to Joanna). We also hear some *curses* in *The Scar, The Calm, Camera Buff* and *Blind Chance* as well as in *No End.* People express their *complaints* about the situation in the country, for example in *Talking Heads* (one boy wants people to respect each other, two people want freedom and democracy, one honesty and justice) and in *Blind Chance* (the conversation between Labrador and Darek). And popular Polish *diminutives* are often used, for example Romek instead of Roman (*Personnel*), Jasiu instead of Jan (*The Scar*), Antek instead of Antoni (*The Calm*), Irka instead of Irena (*Camera Buff*), Witek instead of Witold (*Blind Chance*) or Ula instead of Urszula (*No End*). There is a similar situation with regard to *forms of address* – formal „pan" and „pani" instead of informal „ty" (for example the hypnotist calls Ula „pani" before and after but „ty" during the hypnosis in *No End*).

In *From the City of Łódź* there is an example of *courtesy towards women* when a male worker kisses female worker's hand and gives her *flowers*. In both *Pedestrian Subway* and *The Scar* the main characters also give flowers to their wives. In *Camera Buff* we also see two kisses exchanged by Filip and Witek, which is normal for Polish *farewells* as well as *greetings*. Then *envy,* understood as jealousy between married couples, is evident in *Pedestrian Subway* and *Camera Buff* while in *No End* an anonymous sends Antek naked pictures of Ula. In *Talking Heads* a 59 year old priest says that he wants 'good people to unite, not against somebody but for good', which in Poland is not a common thing, as mentioned by Bisko (ibid, p. 434). The main characters of many of Kieślowski's films live in *flats,* for example in *The Scar* (Bednarz has tapestry on the wall, very popular in Polish houses), *Camera Buff* or *No End.* In *Talking Heads* a 35 year old woman says 'I'd like to have my own house, a nice place to live' which reminds us about the bad housing situation. Regarding *cooking* Bednarz and

television editor make sandwiches together (*The Scar*) and Filip prepares an afterbirth party for his co-workers and friends (*Camera Buff*) which is also a sign of *hospitality*. And *health* is the subject of documentaries *Hospital* and *X-Ray,* while from *The Scar* we learn that vodka is better than a pain killer, and finally in *No End* Antek has a heart attack.

In terms of *driving manners* *Talking Heads* starts with a humorous statement from a 3 year old boy who states that he wants to be a „Syrenka" (very popular and inexpensive Polish car). However the most popular car in Poland was Fiat 125p, called tenderly a „Maluch" and *Before the Rally* talks about a driver of a „Maluch" who wishes to take part in the Monte Carlo rally. Also, because Poles drive aggressively, there are many accidents in Kieślowski's films, for example in *No End.* Next, Darek in *No End* has a strong sense of *honour* and Filip in *Camera Buff* shows his *attitude towards authority* by not listening to his director's censorial remarks. Pupils appear in *Pedestrian Subway,* students in *The Scar* or *Blind Chance* and Jacek goes to *school* in *No End*. However, school never plays an important role in Kieślowski's films, but exists only as a background. In *The Scar* both *settling things* (Bednarz's daughter accuses him of organise everything, including her admission to academia) and *wheeling and dealing* (children among people showing their support for the new factory, even though obviously they could not work there and were forced by their school to come) are mentioned. In regard to *politics* it is present in some documentaries (*Workers '71: Nothing About Us Without Us*, *The Bricklayer*) as well as features. In *The Scar* and *The Calm* there are strikes, and in *Blind Chance* and *No End* illegal meetings as well as a hunger strike in the prison. Subsequently, *conflicts* are present in many films, for example *Camera Buff* where Filip and his director have an argument. The subject of *robbery* from the work place is also raised, in documentary *From a Night Porter's Point of View* and also in the feature *The Calm.* Finally, *public transport* appears in such films as *Tramway, Railway Station, Blind Chance* and *Camera Buff.*

We can see a *pro-family attitude* it in the documentary *Seven Days a Week* where the whole family spends time together on Sundays. However, *family ties* are disintegrating in *Pedestrian Subway, The Scar* and *Camera Buff*. Then, *friendship* plays an important part in such films as *Camera Buff* (Filip and

Witek), *Blind Chance* (Witek and Daniel) or *No End* (Antek and Tomek). It also unites *neighbours*, for example Filip and Piotrek in *Camera Buff*. There are some *animals* in both documentaries (a dog in *From the Night Porter's Point of View*) and features (dogs in *The Scar* and *No End,* horses in *The Calm* or birds in *Camera Buff*). Retirement of people of *old age* is shown in *From the City of Łódź* (female worker), *The Scar* (Bednarz) and *No End* (Labrador). Regarding *the Polish mother* the closest character to the ideal is Irenka from *Camera Buff*, even though she thinks she is a bad mother because she cannot breast feed her baby. In *No End* Joanna plays such role, in contrast to Ula who deserts her son Jacek by committing suicide. Talking about *children* – in *The Scar* Agnieszka Holland appears pregnant and at the end of the film Bednarz is playing with his grandson while Filip from *Camera Buff* initially adores his daughter Irenka. Finally, in *No End* we see that people have a deep *distrust* of the government and the legal system.

People's *work style* is evident in *Factory* where workers are working really hard but also humorously in *Camera Buff* where the pavement outside his block of flats is repaired and laid over and over again. In *Talking Heads* a 27 year old driver wishes that Polish people worked properly. This point is strongly connected with *diligence* that is evident in *From the City of Łódź* where the women work really hard while the men walk around the city with their hands in their pockets, in *Pedestrian Subway* where Lena works even at night to finish her project and in *The Scar* where Bednarz works hard for many years. The protagonists of *I Was a Soldier* also mention that work is very important in life. Kieślowski used *improvisation* while making *Pedestrian Subway* when he reshot the whole film during the last night of filming because he was not happy with his earlier takes. Next, *money* is rarely mentioned in his films, but in *Camera Buff* Filip wins money for his film and in *No End* people give each other some dollars. Then *television* is present in *The Scar* when Bednarz see himself on the television set, in *The Calm* where we see galloping horses instead of the check image and also in *Camera Buff* where Filip starts to make films for Polish television. Regarding *sport*, it is not present often in Kieślowski's films but we see Monte Carlo rally in the documentary *Before the Rally*. And dark or surreal *humour* is sometimes present. Finally, *emigration* is present, with Daniel in *Blind Chance* and Tomek in *No End*.

No End starts with a scene happening on the *All Saints' Day,* just like *Dziady* (*Forefather's Eve*) by Mickiewicz, which begins with the feast commemorating the dead and the pagan custom to call the dead, a celebration that was later absorbed into the Christian tradition of All Saints. *No End* opens with a view of a cemetery and endless rows of candles, typical for this holiday. Four years later Tadeusz Konwicki filmed Mickiewicz's drama, and his *Lawa. Opowieść o „Dziadach" Adama Mickiewicza (A Tale of Adam Mickiewicz's 'Forefather's Eve')* from 1989 also starts with a view of Poles at cemeteries on the 1st November with candles in their hands. Curiously enough Grażyna Szapołowska, who plays Ula in *No End,* also appeared in *Lawa* by Konwicki as the personification of Poland, in a similar way that Jerzy Radziwiłowicz in *No End* was used to represent the personification of *Solidarność* (*Solidarity*). The actress Jolanta Piętek-Górecka, who played Ola in *Decalogue 9*, a character that is considered a prototype of Veronique, also appeared in *Lawa*. Even the music at the beginning of both films, performed by a choir, is similar. The third part of *Dziady,* in particular, was based on Adam Mickiewicz's life, his arrest and emigration, as well as his unfulfilled love of a young noblewoman, Maryla Wereszczakówna.

Poles also celebrate *Name day* so in *The Scar* Bednarz calls his wife to wish her all the best on her day and in *Camera Buff* Irena goes to her sister's party and tells Filip he can check it in the calendar (where traditionally all Name days are listed) if he does not belief her. There are both *marriages and weddings* in *The Calm* and *Blind Chance*. Then *music* is heard all the time from the radio in both *Pedestrian Subway* and *The Scar*, while Filip films a piano concert in *Camera Buff* and in *No End* Preisner's music is heard for the first time. Next, *alcohol* is present in both Kieślowski's documentaries (people drink cheap wine in *Concert of Requests* and in *Talking Heads* a 45 year old man when asked who he is, states: 'Now I drink') as well as features (Bednarz drinks vodka and wine in *The Scar*, Filip in *Camera Buff* and Witek in *Blind Chance* both drink vodka and in *No End* Ula drinks brandy or cognac with the American tourist). Many *toasts* (i.e. in *The Scar, The Calm* or *Camera Buff*) and 'bruderszaft' called „brudzio" (i.e. in *The Scar* or *Camera Buff*) are shown and *Sto lat* (*Hundred years*) song is often sung. The Polish tradition of *Romantism* is also mentioned but rather in a perverse way. For example, in *Camera Buff* Kieślowski adduces Zanussi statement about the role of directors: 'We should

not exaggerate, we are no longer engineers of human souls who could make one movie and some social phenomena would change immediately, recede, a new era would begin'. *No End* could similarly be read as a particularly Romantic love-story where love is stronger than death. Finally, the *atmosphere* in many Kieślowski's films is quite surreal or spiritual, for example in *The Calm* we see galloping horses symbolising freedom in most unexpected places and in *No End* Antek's ghost is accompanied by a black dog.

Polish *religiosity* is quite superficial, as is mentioned by Bisko (ibid, p. 360). We do not see many signs of it in Kieślowski's early films, however, in *Camera Buff* Filip makes the sign of a cross before he enters the building of the Polish Television. Regarding *Pole-Catholic,* a 35 year old woman in *Talking Heads*, when asked who she is, replies that she is a Catholic, as if that defined her. Also, abortion is mentioned for the first, but not for the last time in *The Scar*. In *Talking Heads John Paul the Second* is also mentioned, by an 11 year old girl who says she would like the Pope to come to Poland. Except for the funerals in *The Scar* and *Camera Buff*, no other *sacraments* are show.

However, *superstitions* are often present as presentiments and misgivings, felt mostly by women who are believed to have better intuition, but in *Camera Buff* Filip also is afraid that if Piotrek's mother will be taken to the hospital by his hearse, she would not come back. Also, both Filip's and Witek's wives (Irena in *Camera Buff* and Olga in *Blind Chance*) have bad feelings about the future and ask their husbands to either stop filming (Irena) or to not go abroad (Olga). And Ula from *No End* believes in signs left by her late husband (for example the question mark appearing next to Labrador's name) and even decides to use hypnosis to contact him. This is related to *spirituality* which is represented not only by a ghost in *No End*, but according to Bisko (ibid, p. 375) also by art, for example theatre and opera in *Personnel*, ballet in *Seven Women of Different Ages* or film art in *Camera Buff.*

Next, *tolerance* is mentioned in *Talking Heads* where a 36 year old man says he wants to see more democracy and tolerance in Poland. And the *attitude toward other nations* is evident in *No End* when Ula tells the American tourist that even if she repeated in English what she just said in Polish, he still would not

understand. It reflects Polish belief, caused by the Polish complex, that foreigners cannot understand Polish soul and leads them to a patronising attitude (ibid, p. 416). It is also worth noting here that this American tourist was played by Danny Webb who only one year earlier had appeared in Krzysztof Zanussi's *A Year of a Quiet Sun.* Zanussi often helped Kieślowski with his films, from script to editing ideas, and he also recommended some actors to him. Kieślowski borrowed one of Zanussi's favourite actors as well, Tadeusz Bradecki, who in *No End* portrayed the charismatic hypnotist but was earlier cast by Kieślowski as Witek in *Camera Buff.* Zanussi continues to hire him, and Bradecki appears in his latest film, *Obce Ciało* (*Foreign Body*) from 2014.

Polish *history* was often present in Kieślowski's early films, for example the incidents of year 1968 in *The Bricklayer* and *Blind Chance,* or Second World War in *The Photograph* and *I Was a Soldier*. Also, *martyrology* is visible in the hunger strike and suffering for the country in *No End*. And *wildlife* is shown in *Concert of Requests* (about a work trip outside the city), in *Talking Heads* (a 20 year old boy says he would like to live with nature and animals), in *The Scar* (there is a trip to the woods and a deer is fed with cigarettes by party members) and in *Camera Buff* (Filip's walk in the woods with his director).

To summarise, it is evident from this analysis that Kieślowski's early films touched upon many shades of Polishness. Interestingly enough, his documentary from 1980 entitled *Talking Heads* raised many of the themes mentioned by Bisko in her book. He asked over 40 Poles three simple questions: 'What is your year of birth? Who are you? What do you most wish for?' In their replies they talked about such typical Polish elements as impoliteness, complaints, envy, tolerance (or lack of it) as well as flats, alcohol, work style, wildlife or Pole-Catholic and John Paul the Second.

1.3. Polishness in Kieślowski's *Decalogue*

At the end of 1980s, when the communist system in Europe was slowly collapsing, Krzysztof Kieślowski, with Krzysztof Piesiewicz, wrote and filmed ten episodes of their television series entitled *The Decalogue*. It was shown on Polish television from the end of 1989 and through the first half of the 1990. It is worth mentioning here that the first episode shown in Polish television was *Decalogue 10* on Saturday 24th June 1989. Then *Decalogue 1* was broadcasted almost six months later, on Sunday 10th December 1989. The rest of the episodes appeared on television another six months later, on Fridays, starting on 11th May 1990 weekly after that until 29th June 1990. In this chapter we will discuss all of the ten episodes and their relation to the Ten Commandments.

Kieślowski stated that at the beginning he thought that the *Decalogue* would just be one more Polish television series. He admitted that he hoped somebody else might buy it but, back then, he did not expect it to be such a success. However, he told Zawiśliński, that he was relentlessly looking for a co-producer who would give him some thirty-five millimetre film reel as he did not like the sixteen-millimetre film used in television. He explained: 'the sixteen-millimetre film reel developed in our technical conditions did not come up to the world standards and as such was unsalable abroad. (…) While endeavouring to get that thirty-five millimetre film I was telling around that I needed it in case somebody from outside Poland will buy it' (Zawiśliński 1994, p. 40).

The idea of writing ten scripts and making a ten-episode television series based on the Ten Commandments came from Krzysztof Piesiewicz. In the interview conducted by Michał Komar, Piesiewicz revealed that the earliest source of *The Decalogue* was a panel painting exhibited at the National Museum in Warsaw on which 'an unknown master had painted ten generic scenes illustrating the Ten Commandments' (Komar and Piesiewicz 2013, p. 61). While writing the scripts with Kieślowski, Piesiewicz remembered these scenes. He recalled the one illustrating the first commandment 'You shall have no other gods besides me' represented a priest who was cross with some peasants worshipping stone idols. He was holding an aspergillum and was running towards the peasants across a field.

For Piesiewicz the Commandments were not necessarily just orders and proscriptions, but 'propositions' and 'moral sign posts' (ibid, p. 111). He deliberated that 'maybe the Commandments are an expression of concern about the victims of the violation of the law? Don't they appeal to the conscience of the human being endowed with the free will?' (ibid). He recalled that when he met Kieślowski and started to raise these questions with him, Kieślowski was very surprised and then Piesiewicz understood that Kieślowski was pondering the same questions and was amazed that he was not alone.

When asked about his ideas, Piesiewicz admitted that he drew some of them from his legal practise, but most came from books, such as the essays of Simone Weil or *Tropy* (*Traces)* by Andrzej Kijowski. He confessed that *Decalogue 7* was based on the story of a family, in which the father impregnated his daughter and the whole family pretended that the baby girl was her sister and not her child. Piesiewicz added that he had encountered a few similar cases (ibid, pp. 155-156). He also mentioned his dilemmas regarding the command 'Thou shall not kill' and questioned whether it has an imperative form or rather should be formulated as 'a demand recommending the respect for the human existence' (ibid, p. 217). These doubts, experienced during his work were the source of *Decalogue 5* and they reappeared when he was defending some young murderers and he asked himself whether rehabilitation would work for them.

Doubt appeared again when he was acting for the first time as prosecutor during the trial of the three Secret Security policemen accused of the murder of father Jerzy Popiełuszko in 1985. From his interview with Komar (2013, pp. 204-218) it is easy to see that this trial made a big impact on Piesiewicz. Father Jerzy Popiełuszko was tortured and then dumped in Vistula River, still alive, with a rope around his neck. The other end of the rope was knotted around his feet. This way the noose tightened more and more with his every move. Four years later Piesiewicz' mother was killed in her house in exactly the same way and therefore it is no wonder that he asked himself these questions. He used them while he was co-writing the script of *Decalogue 5* and *A Short Film About Killing* with Kieślowski that would make them both really famous abroad after the screening at the Cannes Film Festival in 1988.

In non-Polish literature there is confusion by the numbering of the *Decalogue*. This confusion was caused by the fact that there are two main versions of the Ten Commandments, both based on the Bible (Exodus 20 2-17 and Deuteronomy 5:6-21), but because there are more than just Ten Commandments in each book, different churches in various countries have adopted them differently. Therefore the subject has become confused when addressed in some of the English (Dunkley 1990, Piquet 1992, Garbowski 1996, Coates 1999, Wilson 2000, Žižek 2001, Haltof 2004, Kickasola 2004 or O'Sullivan 2009) and French (Campan 1993) scholars' work.

The main difference between the different versions of the Ten Commandments is that in some cases the first and second commandments are sometimes merged into number one and number ten is, in some cases, divided into two – number nine and number ten. The third to the tenth commandments in Exodus and Deuteronomy are essentially the same, but numbered differently. On the other hand, the first commandment is the same in both Exodus and the Roman Catholic Catechism, but after that there is a shift between the rest of the Commandments, which is equalised only at the end by the division of the ninth and tenth Commandments in Exodus; one concerning the flesh (wife) and the other one worldly goods (house, field, male or female servant, ox or donkey).

Table 1. The differences between various versions of the Ten Commandments:

Exodus 20 2-17	**Deuteronomy 5:6-21**	**Catechism Formula**
I am the LORD your God, who brought you out of the land of Egypt, out of the house of slavery. 1. You shall have no other gods before me.	1. I am the LORD your God, who brought you out of the land of Egypt, out of the house of slavery.	I am the LORD your God: 1. You shall not have strange Gods before me.
2. You shall not make for yourself a carved image.	2. You shall have no other gods before me. You shall not make for yourself a carved image.	2. You shall not take the name of the LORD your God in vain.
3. You shall not take the name of the LORD your God in vain.	3. You shall not take the name of the LORD your God in vain.	3. Remember to keep holy the LORD'S Day.

4. Remember the Sabbath day, to keep it holy.	4. Observe the Sabbath day, to keep it holy, as the LORD your God commanded you.	4. Honor your father and your mother.
5. Honor your father and your mother.	5. Honor your father and your mother.	5. You shall not kill.
6. You shall not murder.	6. You shall not murder.	6. You shall not commit adultery.
7. You shall not commit adultery.	7. And you shall not commit adultery.	7. You shall not steal.
8. You shall not steal.	8. And you shall not steal.	8. You shall not bear false witness against your neighbor.
9. You shall not bear false witness against your neighbor.	9. And you shall not bear false witness against your neighbor.	9. You shall not covet your neighbor's wife.
10. You shall not covet your neighbor's house; you shall not covet your neighbor's wife, or his male servant, or his female servant, or his ox, or his donkey, or anything that is your neighbor's.	10. And you shall not covet your neighbor's house. And you shall not desire your neighbor's wife, his field, or his male servant, or his female servant, his ox, or his donkey, or anything that is your neighbor's.	10. You shall not covet your neighbor's goods.

The differing enumerations of the Ten Commandments among various religious traditions is not generally regarded as a doctrinal matter dividing the churches. Metzger and Coogan in *The Oxford Companion to the Bible* (1993, p. 737) state that 'the contents of the Ten Commandments are, however, the same for all of the religious communities, despite the differences in their enumeration'. However, my argument here is that in Poland at the beginning of 1990s everybody knew the Catholic version of the Ten Commandments by heart and there was no need to clarify them. It would be too banal and trivial to do so, as it was obvious to Kieślowski's Polish audience which episode corresponded to which commandment. This does not change the fact that the films could have still been treated as only a starting point to a deeper reflection about them all

and the connections between them. Therefore stating that both Kieślowski and Piesiewicz did not name the episodes on purpose because the stories did not correspond to the Ten Commandments in any order as seen by Western viewers and critics is an example of *historical presentism* (Hunt 2002, Markosian 2004). This chapter will later show that there was no problem when Kieślowski and Piesiewicz wrote the ten episodes of *The Decalogue,* or when they were broadcasted on the Polish television in 1989 and 1990. The difficulty appeared when the series started to be shown in other countries and Western authors started to write about them.

They stated that Kieślowski refused to say which Commandment corresponds with which episode because there is an interconnection between all of them and no one-to-one connection (Dunkley 1990, Piquet 1992). Campan (1993) noticed that there is no episode dedicated to the second Commandment in the book of Exodus – 'You shall not make for yourself a carved image'. Garbowski (1996) highlighted the difference between the Exodus version adopted by Anglicans or Protestants as opposed to the Catechetical version adopted by Catholics or Lutherans, but he still agreed with Dunkley and Piquet that Kieślowski's episodes do not illustrate the Commandments one by one because 'the presence of the Commandments in the films often escapes the superficial viewer and is at times treated paradoxically' (ibid, p.15). Coates in *Lucid Dreams: The films of Krzysztof Kieślowski* (1999) wrote that 'each episode in the ten-film sequence correlates – more or less – with one of the Ten Commandments' (ibid, p. 94). He did remark that Kieślowski followed Roman Catholic Catechism version but believed that 'the multiple reference is enhanced by the disparity between the Catholic system for the Commandments' subdivision (…) and many Protestant ones' (ibid). In the notes to his chapter *The Curse of the Law: The Decalogue* he quotes Campan and states that she overlooked the second commandment's 'absorption into the first in the Catholic numbering system employed in Kieślowski's native Poland' (ibid, p. 113) and mentions the differences between the Exodus and Deuteronomy versions in the Bible (Appendices 1 and 2). Di Bartolomeo (2000, p. 683) notes that even though the Kieślowski and Piesiewicz 'did not intend a direct one-to-one correlation between the films and the Commandments, there are clear associations, without which the films lose some meaning'.

Coates later stated that ‘the relationship between the commandments and the individual, fifty-minute stories is vexed, as each appears to activate – not necessarily ‘illustrate’ – more than one’ (Coates 2004, p. 269). Indeed, each commandment is connected with another so we can find more than one in each episode, however, the structure of the television series was based on the idea of illustrating each individually. In the chapter ‘Dekalog and The Decalogue’ Coates (ibid, p. 270) writes about the differences between the biblical Ten Commandments and the Deuteronomy version and again states that 'Kieślowski's *Dekalog* owe more to their Deuteronomic reiteration before the Israelites' entry into the Promised Land' (ibid). He also mentions again that Kieślowski used the Catholic numbering system but gave the Deuteronomy version as an example instead of the version from the Roman Catholic Catechism, which is more accurate. He then discussed this problem further quoting the misconceived theories of Wilson and Žižek described below.

In reality the Ten Commandments consist of more than ten orders, however, Kieślowski and Piesiewicz concentrated on the main ten and illustrated the Commandments one by one, following the formula memorised, from the Roman Catholic Catechism, by every child in Poland. For Polish audiences this was obvious and raised no questions. However, in the Western world and in English-language and French-language film criticism many authors have focused on this issue and have been confused by the numbering. It is clear that the English-speaking world tends to be Anglican or Protestant and thus follows the biblical version of the Ten Commandments. Even Coates mentions the Deuteronomy numbering system instead of the version from the Roman Catholic Catechism which is more accurate. Wilson (2000) quotes Dunkley's suggestions that Kieślowski had good reasons for refusing to say which commandment matched which story as he 'was not concentrating exclusively on one commandment in the case of each film' (Dunkley 1990, p. 17). However, Kieślowski did not refuse to say which film relates to which commandment, he simply did not see the need to do so as they were so well known to his Polish audience. Then Wilson mentions Garbowski (1996) and his links with the Catholic and Lutheran sequencing, observing that the English-language translation of the screenplay was prefaced by the Anglican sequencing, which confused English-speaking audiences even more. It is also important to note here that the Catholic and

Lutheran versions also differ – they both lack the commandment about the representation, often referred to as the second commandment but differ in the ninth and tenth commandments, as the Catholic version of the ninth forbids coveting the wife and in Lutheran version – only the house of the neighbour.

Finally Wilson also refers to Coates and mentions the lack of the second commandment from the Bible version: 'You shall not make for yourself a graven image'. She follows Campan's (1993, p. 15) reasoning that it is paradoxical for the director of images to forget the interdiction of representation. For Wilson *The Double Life of Veronique* was the missing illustration of the second biblical commandment as 'a pained meditation on the cult of the image in both Eastern and Western Europe' (Wilson 2000, p. 5). However, it should be understood that Kieślowski did not decide to ignore this commandment but that, as he was brought up in a Catholic country, such commandment did not exist for him and was certainly not a part of The Decalogue. Therefore Kieślowski did not forget it, as Campan suggests, as this prohibition of representation, so important to the Protestants, is completely absent in the Catholic Church.

Even though the Bible was fully translated into Polish in sixteenth century and used by the Polish Protestants, it was not widely read by the Catholics. It should be remembered that in Polish Roman Catholic churches masses were still said in Latin until 1967. Therefore Catholics were not encouraged to read the Bible but to listen only to selected passages during mass. This explains how the only Ten Commandments known to them were from the Catechism, that every child had to memorise before they can receive their First Holy Communion sacrament – second to their christening, but the first sacrament that is consciously attended. Without the sacrament of the First Eucharist a worshipper cannot attend other sacraments such as their confirmation at the age of eighteen, matrimony, holy orders, penance and extreme unction. For this reason Kieślowski did not entitle each story with the full Commandment – as his Polish audience could just count and name them themselves (Appendix 4). It is interesting to note that none of these problems were raised in the United States and American critics (Insdorf 1990, Holden 2000, Klawans 2003, McConvey 2006, Wilmington 2006 and 2007) correctly connected the numbers of each episode with the right Commandment.

However, the shift of Annette Insdorf's (1990) point of view concerning this matter is very surprising. In an article for the *New York Times* she discusses seven of the ten episodes in detail and relates them with the commandments from the Catholic Catechism, even though she did call them 'one-hour dramatizations loosely based on the Ten Commandments' (ibid, p. A 28). And then in 1991 in *Double Lives, Second Chances* she not only states that 'Kieslowski's reticence about labelling a segment as illustrating a particular commandment reflects his own understanding of the moral principles articulated in Exodus' (Insdorf 2006, p. 124) but also quotes the unpublished work of Columbia University student Rahul Hamid (1997, p. 192) who 'explores the absence of a simple one-to-one correspondence between each *Decalogue* episode and a commandment'.

Hamid (ibid) states that 'each episode relates to one, or no main Commandment and then few secondary Commandments'. His list of main and secondary Commandments connects no main commandment with *Decalogue 6*. He states that both *Decalogue 1* and *2* portray the first Commandment ('Thou shalt have no other gods before me'); *Decalogue 8* two main Commandments – three ('Thou shalt not take the name of the Lord thy God in vain') and nine ('Thou shalt not bear false witness against thy neighbor') and *Decalogue 10* combines Catechetical Commandment nine and ten, as it is in the Exodus ('Thou shall not covet your neighbor's house; you shall not covet your neighbor's wife, or his manservant, or his maidservant, or his ox, or his ass, or anything that is your neighbor's') and as secondary Commandments lists the remaining ones from Exodus, excluding number three ('Thou shalt not take the name of the Lord thy God in vain').

Table 2. Hamid's division in Insdorf's book (1997, p. 192):

Nr	MAIN	SECONDARY
1	'Thou shalt have no other gods before me'	'Honor thy father and thy mother' & 'Thou shalt not make unto thee any graven image'
2	'Thou shalt have no other gods before me'	'Thou shalt not kill', 'Thou shalt not commit adultery' & 'Thou shalt not bear false witness against thy neighbor'

3	'Remember the Sabbath day, to keep it holy'	'Thou shalt not bear false witness against thy neighbor', 'Thou shalt not kill' & 'Thou shalt not commit adultery'
4	'Honor thy father and thy mother'	'Thou shalt not bear false witness against thy neighbor' & 'Thou shalt not commit adultery'
5	'Thou shalt not kill'	
6	NONE	'Thou shalt not steal', 'Thou shalt not bear false witness against thy neighbor' & 'Thou shalt not kill'
7	'Thou shalt not steal'	'Honor thy father and thy mother' & 'Thou shalt not bear false witness against thy neighbor'
8	'Thou shalt not take the name of the Lord thy God in vain' and 'Thou shalt not bear false witness against thy neighbor'	'Thou shalt not kill'
9	'Thou shalt not commit adultery'	'Thou shalt not bear false witness against thy neighbor' & 'Thou shalt not kill'
10	'Thou shalt not covet your neighbor's house; thou shalt not covet thy neighbor's wife, nor his manservant, nor his maidservant, nor his ox, nor his ass, nor any thing that is thy neighbor's'	'Thou shalt not commit adultery', 'Thou shalt not kill', 'Remember the Sabbath day, to keep it holy', 'Thou shalt not steal', 'Thou shalt have no other gods before me', 'Thou shalt not bear false witness against thy neighbor', 'Honor thy father and thy mother' & 'Thou shalt not make unto thee any graven image'

However, Slavoj Žižek's in a chapter entitled *Displaced Commandments* explains that Kieślowski supposedly decided to change the order of the Commandments by starting with the second Commandment, finishing with the first one and getting rid of number ten, to make number five and six work, in the following way:

Table 3. Žižek's division with 'a shift of gear' (2001, p. 111):

Episode 1	'Thou shalt not make to thyself any graven image... For I the Lord thy God am a jealous God, and visit the sins of the fathers upon the children'	Exodus 2

Episode 2	'Thou shalt not take the name of the Lord thy God in vain'	Exodus 3
Episode 3	'Remember that thou keep holy the Sabbath day'	Exodus 4
Episode 4	'Honour thy father and thy mother'	Exodus 5
Episode 5	'Thou shalt not kill'	Exodus 6
Episode 6	'Thou shalt not commit adultery'	Exodus 7
Episode 7	'Thou shalt not steal'	Exodus 8
Episode 8	'Thou shalt not bear false witness against thy neighbour'	Exodus 9
Episode 9	'Thou shalt not covet thy neighbor's wife'	Exodus 10
Episode 10	'Thou shalt have none other Gods but me'	Exodus 1

He follows this assertion, conveniently matching his own ideas with the episodes, interpreting the son's death in episode one as God's punishment of the father for using the computer – 'the graven image' (Žižek 2001, p. 112). Žižek argues that the character of the father must have violated the prohibition to make graven images, using 'a fake-god machine which generates icons' (ibid). Therefore even though Žižek states that 'one should emphasise the *strict* correlation between the episodes and the Commandments: each instalment refers to only one Commandment' (ibid, p. 111), he does not correlates the episodes with the right commandments from the Roman Catholic Catechism.

Žižek as an atheist was not familiar with the Roman Catholic version and turned his research towards the Bible where in Exodus 20 2-17 he found the version including the commandment prohibiting the graven image and number ten which he reduced only to coveting the wife. However he does briefly consider the correct version, but based on the false hypothesis that the directors must have missed out the second biblical Commandment about the forbidden images, or become absorbed by the first Commandment in the Roman Catholic Catechism. He then rejects this idea as it does not fit his own argument:

> Among the other conjectures about the relationship between the series of Ten Commandments and the instalments of Kieślowski's *Decalogue*, the most convincing is the claim that Kieślowski jumped over the second Commandment which prohibits images (perhaps, in an ironic reflexive nod to the fact that *Decalogue* itself is composed of moving *images*), and split the last Commandment into two: do not covet thy neighbour's

> wife (*Decalogue 9*) and his material goods ('Do not covet your neighbour's stamps' in *Decalogue 10*). In this reading (developed in Véronique Campan, *Dix brèves histoires d'images* [Paris: Press de la Sorbonne Nouvelle, 1993]), *Decalogue 1* stages the first Commandment, 'Thou shalt have none other Gods but me': the father is punished because he celebrates the false god of science and technology. What gets lost in this reading is the paradoxical 'infinite judgment' which arises if we read *Decalogue 10* as the staging of the *first* Commandment: the equation of God (the highest Being) with stamps, the arbitrary material object elevated to the dignity of the Thing. (ibid, p. 197)

Haltof in 2004 (p. ix) states that *The Decalogue* was 'loosely inspired by the Ten Commandments' and writes that 'although each part of the series usually refers to one single commandment, sometimes a film may refer to more than one commandment; occasionally, its reference is not clear at all (such as *Decalogue 6*)' (ibid, p. 79) even though Kieślowski in Stok (1997, p. 255) had already described *The Decalogue* as 'Ten television drama films, each one based on one of the Ten Commandments.' Kickasola (2004, p. 163) states 'I believe the themes of the individual episodes are quite clearly related to foundational concepts inherent in their sequential parallel commands'.

> In the current literature about Kieślowski, there is a surprising amount of debate on the numbering of the episodes and their thematic alignment with the biblical Decalogue. Those finding the relationship awkward are typically working from the Protestant numbering of the commandments, not the Roman Catholic, and it seems very clear to me that Kieślowski is using the Catholic system. (ibid, p. 162)

Table 4. Kickasola's division (2004, p. 164):

Commandment (Roman Catholic Enumeration)	**Ideal**	**Kieślowskian Theme**
1. I am the Lord thy God... thou shalt not have other gods before me. Thou shalt not make unto thee any graven image... Thou shalt not bow down thyself to them, nor serve them.	The sanctity of God and worship	Idolization of science
2. Thou shalt not take the name of the Lord thy God in vain.	The sanctity of speech	Names as fundamental to identity and moral choice; the importance of one's word in human life

3. Remember the Sabbath day, to keep it holy.	The sanctity of time	Time designations (holidays, day/night, etc.) as repositories of meaning
4. Honor thy father and thy mother.	The sanctity of authority	Familial and social relationships as regulators of identity
5. Thou shalt not kill.	The sanctity of life	Murder and punishment
6. Thou shalt not commit adultery.	The sanctity of love	The nature of relation of love and passion
7. Thou shalt not steal.	The sanctity of dominion	Possession as human need and temptation
8. Thou shalt not bear false witness against thy neighbour	The sanctity of truth	The difficulties of truth amid desperate evil
9. Thou shalt not covet the neighbour's wife.	The sanctity of contentment	Sex, jealousy, and faithfulness
10. Thou shalt not covet thy neighbour's goods.	The sanctity of contentment	Greed and relationships

However, what Kickasola quotes as the Roman Catholic enumeration is in actual fact the Augustian division (Appendix 3). The main difference between this and the Roman Catholic Catechism (Appendix 4) is in the first Commandment that incorporates the second command about the graven images, and Kieślowski and Piesiewicz followed the catechism. They were probably even not aware of the confusion until the Western viewers raised their concerns. And then the director decided to leave the question unanswered as it made his films open to even broader interpretation. As Kieślowski said in October 1995, when he was already aware of the confusion:

> I never considered naming the parts of *The Decalogue* after the commandments – particularly since in the case of *The Decalogue*, as you know, there is the problem of the different numbering in the translations into different languages. That would have been meaningless. But it wasn't for that reason that I didn't name the parts of *The Decalogue* after the commandments, or call *Trois coloeurs: blue* [Three Colours: blue, 1993] 'Liberty', but because it seems to me to be a question of the partnership with the viewer, the possibility of opening a dialogue. The moment something is named, the possibility of free interpretation is cut off (Coates 1999, p. 169).

Finally, in the most up to date book *After Kieślowski: The Legacy of Krzysztof Kieślowski* edited by Woodward, O'Sullivan (2009, p. 203) mentions again 'the Ten Commandments found in Exodus'. Again, the Catechetical formula originated from Exodus 20 2-17 but directing readers to Exodus would lead them to reason that the second commandment is missing and the misinterpretations would begin again, as it did when the series was shown for the first time abroad. Insdorf (2006, p. 71) recalls watching it for the first time and asking herself same question as everybody else:

> Each of the stories is preceded by a number rather than a commandment. But when *The Decalogue* was presented at the 1989 Venice Film Festival, the press office was deluged by critics' questions about the specific commandment to which each episode was linked. After a few days, the press office published a list of titles – an addition to the series rather than something Kieslowski intended (…) the annotated list leaves out the second commandment.

As mentioned before the second commandment in Exodus does not exist in the Catholic tradition, or to be more accurate, it is incorporated in the first, as the ban of carving images was understood as a way of stopping people from making images of other gods and worshipping them. Still, some critics (i.e. MacCabe 2011) persist in stating that the episodes do not follow the order of the Ten Commandments, even knowing that episode five and six were also released as feature cinema films titled *A Short Film About Killing* and *A Short Film About Love*. He stated that *A Short Film About Killing* was 'based on the sixth commandment – Thou shalt not kill"' (ibid). If he insists on the biblical order, then *A Short Film About Killing* would illustrate 'Honor your father and your mother' and *A Short Film About Love* – 'You shall not kill', which obviously is not the case. Only in the Catholic version number five is 'You shall not kill' and number six is 'You shall not commit adultery'.

Kieślowski said, after being questioned by the critics from the West, that 'this is really not important. One can exchange the … sixth with the ninth, the fourth with the seventh'. (Coates 1999, p. 71) which Insdorf used as a proof of her statement. However, if the examples he gave are more closely examined, it becomes obvious that he still refers to the Catholic formula, where the sixth commandment is 'You shall not commit adultery' and the ninth is 'You shall not

covet your neighbor's wife' and both episodes cover similar issues of love and jealousy. The fourth episode and seventh could also be exchanged as, in the fourth, ('Honor your father and your mother') the daughter steals a letter from her father and in the seventh ('You shall not steal') another daughter loses respect for her parents for 'stealing' her daughter from her. This does not work with any of the biblical versions.

Krzysztof Piesiewicz has stated many times that 'we were looking for anecdotes, stories to illustrate each Commandment' (Amiel 1997, p. 164) when he wrote the scripts with Kieślowski. About *Decalogue 2,* he said that 'this episode of *The Decalogue* is the least connected to the Commandment that it is supposed to illustrate.' which is 'You will not take the name of the Lord Your God in vain'. *Decalogue 3* evidently corresponds to 'Remember to celebrate a holiday' as Piesiewicz replied when asked why the story is set on the Christmas Eve: 'For me the idea was that every holiday is supposed to unite people. (..) For those who are alone holidays are very difficult periods.' (ibid, p. 165).

Vincent Amiel is the most known French author who wrote about Kieślowski long before *Decalogue* became famous and is often quoted by English-language authors. Amiel writes that 'each film is supposed to illustrate one of the commandments, not to show its strict application but rather to discuss its adequacy to the contemporary life'. (Pangon and Amiel 1988, p. 22). In his email of 23rd September 2013 he agreed with my thesis and wrote that 'obviously it was the Catholic tradition that inspired Kieślowski'. Polish critics never questioned the creators about this because they knew the answer and the Catechetical Commandments by heart. To summarise, the issue with the numbering of the episodes of the *Decalogue* is strongly connected with one of the ingredients of Polishness, more exactly Catholicism. In answer to my question 'While writing the scripts of the 10 episodes of the *Decalogue* did you [together with Kieślowski] illustrate successively the commandments taken from the Catholic Catechism?' (Appendix 4) Krzysztof Piesiewicz emailed in September 2013 'Well, to reply to your question directly – YES'. And then he also explained that he and Kieślowski wrote the script of *Decalogue 1* at the very end because, as he put it, of the 'importance of the content' or 'significance of the matter' (waga treści).

It is interesting to note, however, that the Ten Commandments are changing all the time. In 2010 many Anglican churches adopted a new Ten Commandments and 'hundreds of churches across the country are now preaching an updated version of the Ten Commandments, rewritten to reflect modern values' (Furness 2012). An evangelical preacher called J John translated the Exodus version into the modern language and called it 'Just 10' (Appendix 6). He sells the DVDs that can be used by religious leaders to teach their congregations. One of them, Wayne Dulson – the minister for Loughton Baptist Church in Essex – said that 'people keep telling me how *just 10* has made them think much more about how they live their lives and also how much they have learnt about the commandments as they found out things they never knew before' (ibid). Summarizing, each episode of *Decalogue* was inspired by one commandment starting with the first one and finishing with the tenth and following the order of the Roman Catholic Catechism (Appendix 4).

The mysterious Young Man played by Artur Barciś is the only character who appears in almost all parts of *The Decalogue,* except for part 7 and 10. Kieślowski preferred to call his television series 'a cycle' because a traditional television series tends to follow the adventures of the same characters and here each episode concentrates on somebody else although various characters from other episodes do appear 'outside' their own stories. We see Krzysztof from *Decalogue 1* in *Decalogue 3* when he meets Janusz at the staircase and then looks into his home through the window and observes his family on Christmas Eve. Andrzej and Dorota from *Decalogue 2* appear again in *Decalogue 5* waiting for the taxi driver to finish washing his car and give them the lift although he maliciously leaves without them. The doctor from *Decalogue 2* takes the lift together with Anka and Michał in *Decalogue 4*. The taxi driver gives Anka a lift in *Decalogue 4* before he reappears in *Decalogue 5.* Tomek from *Decalogue 6* sells stamps at the Warsaw Main Post Office in *Decalogue 10* and is not working at the housing estate anymore, so maybe he moved away from there or maybe he was promoted. Roman sees Ania from *Decalogue 7* outside his window in *Decalogue 9* and he meets Tomek at the staircase in *Decalogue 6* before we get to know his own story. Finally during Zofia's ethics lecture in *Decalogue 8* we hear a story that we already know from *Decalogue 2.*

The mentioned Young Man appears in eight of the ten episodes and Kieślowski (Stok 1997, p. 158) describes him as follows:

> There's this guy who wanders around in all the films. I don't know who he is; just a guy who comes and watches. He watches us, our lives. He's not very pleased with us. He comes, watches and walks on. He doesn't appear in number 7, because I didn't film him right and had to cut him out. And he doesn't appear in film 10 because, since there are jokes about trading a kidney, I thought that maybe it's not worth showing a guy like that. But I was probably wrong. No doubt I should have shown him in that one, too.

Kieślowski adds that 'he doesn't have any influence on what's happening, but he is a sort of sign or warning to those whom he watches, if they notice him.' (ibid, p. 159). This character has been described differently by different authors – as a witness, a spectator or an observer and he has been called 'the Man of Mystery', either an angel or death, Christ, and even God himself.

For example for Cousins (2004, p. 425) the mysterious man 'perhaps symbolizes death', but for Insdorf he is an angel that is always visible in very important moments of main characters' lives. She explains that 'he has no influence on the action, but he leads the characters to think about what they are doing... His intense stare engenders self-examination' (Insdorf 2006, p. 73). Žižek (2001, p. 122) calls him 'the mysterious "angel"' and Haltof (2004, p. 81) – 'the Angel of Fate' and we could argue that for Cousins he is also practically an angel – of Death. Žižek (2001, p. 122) calls him a 'Christ-like figure' and Kickasola (2004, pp. 165) mentions that 'although Kieslowski and Piesiewicz simply call him "the young man" in the script, the actor playing him (Artur Barcis) apparently thought of him as Christ'. Baugh (2007, p. 164) also quotes Artur Barcis: 'the actor who plays the Man of Mystery, suggests significantly that at times his character "might be Christ who could meet a person at any time".'

Reverend Lis (2007) in *Figury Chrystusa w 'Dekalogu' a*rgues that a few more figures of Christ appear in *The Decalogue.* Except for the character played by Artur Barciś, he lists also Irena and Paweł from *Decalogue 1* who show love to each other; dying Andrzej from *Decalogue 2* who miraculously recovers in inexplicable way (is he resurrected?); the lawyer Piotr from *Decalogue 5* and *A Short Film About Killing* who shows forgiveness to the accused; Tomek from

Decalogue 6 and *A Short Film About Love* who feels a disinterested love that redeems Magda; and finally passional Elżbieta from *Decalogue 8* who is condemned to death as a child (as Christ was by Herod). For Lis the Young Man is 'a silent witness', maybe an angel who could also be a devil. Lis controversially implies that this character 'becomes more and more human' (ibid, p. 57) and in the end turns into Tomek who in *Decalogue 10* sells the stamps to the brothers at the post office.

Lis also interestingly suggests that in *Decalogue 1* Paweł leads his father Krzysztof to God (as he seemingly converts and get baptised with the frozen water in the church), while his aunt Irena starts to doubt God after his death (because it is an inexplicable death of an innocent child). At the beginning she believes in a loving God whereas Krzysztof believes that after our death all that is left is a memory of the person. However, they swap places and in the first and last scenes of the episode, Irena looks at the frozen image of her nephew on a television screen, apparently symbolising an everlasting memory of him while Krzysztof goes to a church. They become, as O'Sullivan (2009, p. 221) calls it 'a doubting believer and believing doubter'. It might as well be easier for religious Irena to accept the fact that Paweł is dead, than for the unbelieving Krzysztof, because she can believe it was a part of God's bigger plan.

Some authors suggest that the Young Man could be God himself. And Kickasola (2004, p. 163) calls him Theophanes which means the 'Appearance of God' and he adds that 'one might say he is the *Dei oculi*, the “seeing” dimension of God's connection with the world' (ibid, p. 165). Žižek (2001, p. 123) states that he is a 'spectator like us' but later suggests he is a gnostic God (ibid, p. 122):

> Is this angelic figure not, much more than a Christ-like figure, the good God of Gnosticism? (Since our material universe was created and is ruled by the evil Demon, this God is reduced to the role of an impotent observer: unable to intervene in our predicament and prevent catastrophe, all he can do is sympathise with our misery).

Žižek finally calls him 'a Christ-like bearded homeless young man who appears in most of the *Decalogue* stories as a silent observer at key moments' (ibid). However, he is neither bearded nor does he look homeless. Besides, officially there were no homeless people in the People's Republic of Poland and no

unemployment, so Kieślowski could not have openly shown a homeless person on screen. Also, if we assume that this Young Man is always the same person – even though he changes jobs many times – then we should remember that he lives in the same apartment block as all the characters in *The Decalogue* and, for example in *Decalogue 6,* he is very well dressed. Or one might assume that, whoever he is, he has some super power, and like the Matrix agents who took over the body of the person who is the nearest to our hero. To get closer to the main characters of each film the Young Man changes jobs or surroundings and so in the first episode he is the man by a fire, in the second, he works in the hospital, in the third, he is a tramway driver, in the fourth, he is the man rowing and then carrying his boat on his back like a cross, in the fifth, he works at the construction site, in the sixth, he is a businessman coming back from a trip abroad, he does not appear in the seventh film due to a technical problem (even though some viewers state that they can see him in the background on the train platform), and then in the eighth part he is a student at the Warsaw University, in the ninth a cyclist and once again he does not appear in the tenth episode.

Decalogue 10 was both shot, and screened, first so it is my theory that the idea of the Young Man appeared too late for him to be included in this episode. Or as I would like to argue here he is substituted by the restricted point of view, limited by a tree in the scene set in the Saski Garden, as if somebody was hiding and watching the brothers. Maybe this is meant to suggest that the Young Man, otherwise absent in this episode, is watching them? Therefore he is still observing the protagonists but we are not able to see him.

For Haltof (2004, p. 80) the Young Man is just 'the silent witness to events in other people's lives' or 'the eternal witness' who 'will continue to appear, forever' (Kickasola 2004, pp. 165-166). However, in Catholic tradition there is a figure of the Guardian Angel who is supposed to protect and guide a child assigned to him. He is also playing a role of the conscience and should remind the child what is good and what is wrong. He would make the child feel moral scruples to stop it from wrong doing. It seems like this is what the Young Man is trying to do in *The Decalogue.* Therefore it is possible that the Young Man was inspired by the idea of the Guardian Angel as both Kieślowski and Piesiewicz grew up in the Catholic tradition and surrounded by these ideas.

Summarizing, the author was trying to prove here that *The Decalogue* was deeply rooted in the Catholicism – an important aspect of Polishness. When Kieślowski (interview, DVD extras, 2011) was asked about the Polishness of *The Decalogue,* he said ‘Polish or not, is not the issue. If the money is Polish, it’s Polish’. Others traces of Polishness in these television series include:

In terms of *landscape* all episodes of *The Decalogue* were filmed in Warsaw, showing the reality of living in Communist apartment blocks. However, in some episodes we move to different parts of Polish capital or even to the outskirts (episode 7). For example in episode 3 Ewa and Janusz go to Warsaw’s Central Railway Station. According to Kickasola (ibid, p. 185) in that scene 'the guard is as0p, but the security camera moves on its own'. It is possible that Kickasola has mistaken this scene with one from the documentary *Station*, however, in episode 3 there is no guard in the observation room.

In both episode 5 and *A Short Film About Killing* most of the action takes place in Warsaw’s Old Town which was back then and still is a very tourist place but the cinematographer Sławomir Idziak made this most beautiful part of Warsaw look ugly by using green filters on the cameras that were his own invention. Later Jacek is going in the cab to Mokotów (a district of Warsaw). Additionally, in episode 4 Anka and Mikołaj go to the Warsaw Airport, in episode 6 Magda and Tomek have a date in the very city centre, in episode 8 Elżbieta and Zofia drive to the old Praga – the eastern part of the capitol divided by the Vistula river, and in episode 10 Jerzy buys a series of three stamps from Tomek of episode 6 at the Warsaw Main Post Office.

The *language* heard in all episodes is Polish. However, the subtitles are sometimes not accurate or things get lost in translation because of the lack of them. For example non- Polish speaking viewers do not know that the big sign in episode 6 that Magda writes after Tomek leaves her flat says 'Come back. I'm sorry'. The most mistranslations occur in episode 10. For example, when Jerzy reads their father's notes, it states that the stamp that he is looking for might be in Kraków. He says in Polish: 'A signal? Not for money' which indicates the possibility of the exchange but was mistakenly translated in subtitles as 'A signal for money?' Then when Artur says that he bought his amplifier for fifty dollars so

he should be able to sell it for seventy grand, the subtitles say that he bought it for seventy dollars. Another confusing scene is when the boy who traded the stamps with Piotrek sarcastically tells Jerzy that 'almost everyone has parents nowadays' as it might be hard for some viewers to understand that he is referring to the post war era when many children did not have parents, or might have only one parent. Another possibility is that he himself is an orphan who has to support himself, as he explains to Jerzy that he cheated his son because 'One has to live'. Finally, this episode starts with a song performed by Artur and his band City Death in the film played by a real group Róże Europy (Roses of Europe). The lyrics command people to kill and steal, and break all the commandments because everything belongs to them. This song can be heard again during the credits but in this version Artur sings: 'You are the only hope, you are your own light in the tunnel. You are everything because everything is within you. Everything is yours'. Thus, the meaning has changed to suggest that we all have free will and we can decide for ourselves.

Also, Kickasola (2004, p. 177) remarks that Dorota's in episode 2 ‘crumples a letter (from her lover?).' In reality the letter is not from but to her lover, as the gender of the author is female writing to a male. However, only viewers knowing Polish language are aware of this. Then Coates (1999, p. 106) while writing about episode 7 calls it 'perilously reminiscent of prime time soaps' and adds that 'only at the level of its names does it intrigue – “Majka” being so near to, yet so far from, the Polish for “mother”, “matka”, and is in itself so far from the intimate “mamo” which Majka cannot make Ania say to her.' (ibid). Žižek (2001, p. 116) even goes as far as to state that Majka 'in Slavic languages *means* mother!' which is a true statement in case of Serbo-Croatian language but not in Polish.

Many English-language authors agree that *Decalogue 7* is their least favourite episode but in my opinion it is unjustly unappreciated. Kickasola (2004, p. 221) also complains about this episode:

> Several things strike me as unlikely and forced. One example is Wojtek's new occupation as a teddy-bear maker. This carries some poetic resonance (a cathartic occupation in light of the loss of his daughter), but it seems overly obscure and inconsistent with his character.

It is hard to agree with this statement as there is actually something deeper going on in this scene, which is again lost in translation. Majka finds in Wojtek's house a typescript in the typewriter with only a few words: „szyję misie". This is a play on words which literally means 'I make teddy bears'. But from its phonetic sound could be understood as: „żyje mi się" which means something like 'I keep on living', and suggesting Wojtek's complete lack of hope or interest in life. It might also be a reference to the writing of a Polish poet and writer Edward Stachura who in 1977 wrote a collection of the short stories titled *Się* based on the same idea – a peculiar new narrative technique using the reflexive pronoun „się" from the title as the first person 'I' and in this way making the sentences impersonal or anonymous, as if things were just happening to 'I'. Therefore it looks like Wojtek is trying to use his dull situation as an inspiration for the artistic writing process.

Finally, Roman in episode 9 tries to kill himself and when he calls his wife from the hospital she sounds relieved, saying: 'You are there. Oh God, you are there!' (Jesteś. Boże, jesteś). In Polish this exclamation has double meaning, it can be understood as 'Thank God you are there!' (you are fine and alive) or as a peculiar confession of faith: 'God – you are there!' (God exists!). These are the last words of this film, and of the whole series, as it should be remembered that the series started with episode 10 being broadcast first. Insdorf (2006, p. 119) also notices this point: 'when Hanka hears Roman's voice on the phone, she says "God, you're there", and Roman replies, "I'm here". Is she merely addressing her husband? Or is she evoking God as well?'

Next, *bureaucracy* appears in episode 5 in the form of disorder and a negative attitude towards clients in the post office and also in episode 7 where Majka experiences indifference in the university office and later in the Embassy, while inquiring about her and Ania's Canadian visas. Then, *impoliteness* is discernible in episode 2 where Dorota is initially impolite and demanding towards the doctor, in episode 5 where both the taxi driver and Jacek are mean to people around them and in episode 6 where workers of the post office accused Magda of an attempt to obtain money by fraud. Also, in episode 3 workers of both the hospital and the detoxification ward are unkind to Ewa and Janusz while they are looking for her ex-husband.

Kickasola (2009, p. 184) writes: 'she claims she cannot find her lover, Edward'. But it is quite clear from Ewa's and Janusz's conversation in her kitchen that they had had an affair three years earlier when they were both married. Coates (1999, p. 100) also seems not to believe that Edward was ever Ewa's husband, he states that 'only after 7am does she confess to being single: when she, Janusz and Edward had parted three years before, Edward married almost immediately'. However, this sentence should read that 'she confessed to being divorced' and 'Edward remarried almost immediately'. It is interesting to note that when we finally see Ewa's husband in a photograph, it is Edward Kłosiński, cinematographer of *Decalogue 2* and *Three Colours: White* who actually divorced his first wife and married Krystyna Janda from *Decalogue 2.*

Only in episode 10 we hear *curses* from the mouth of both Artur and Jurek. But *diminutives* are present in almost every episode (i.e. Anka instead of Anna in episode 4, Magda instead of Magdalena and Tomek instead of Tomasz in episode 6, Majka instead of Maja in episode 7, Hanka instead of Hanna in episode 9 or Jurek instead of Jerzy in episode 10). Finally, formal *forms of address* „pan" and „pani" in public environment are present in all episodes.

In episode 8 Elżbieta buys Zofia a bouquet of *flowers.* Then Zofia tries to stop Elżbieta from leaving when she want to say *farewell* and proposes that she should stay at her home which is strongly connected with Polish *hospitality*. Also, *tidiness* is evident in all episodes where all of the *flats* are kept tidy. Next, *envy* appears in episode 3 where Ewa envies Janusz and his wife family Christmas, in episode 6 where Tomes is envious of Magda's lovers, in episode 7 where Majka is jealous of Ewa's maternal love towards Ania and in episode 9 where Roman is jealous of Hanka. However, it is all about feelings or emotions and nobody is envious of material things. In regard to *table manners* we see Krzysztof eating breakfast with his son Paweł and discussing life and death in episode 1, Janusz's family have Christmas Eve supper together in episode 3 and in episode 8 Zofia and Elżbieta share a supper and breakfast as they reconcile. Finally, *health* plays important part in episode 2 where Andrzej stays in a hospital, in episode 9 where Roman causes an accident and goes to the hospital to and in episode 10 where Jurek goes to the hospital to have his kidney removed.

In terms of *driving manners* we see Janusz driving aggressively towards the tramway and Ewa also almost crashes in episode 3, in episode 5 the taxi driver uses the horn to scare away a passer-by's dogs and in episode 9 Roman purposely causes an accident. Then, episode 2 starts with a caretaker finding a dead hare on the lawn that must have fallen from the balcony of one of the flats. He later asks the doctor if the hare belongs to him. It is a sign of *wheeling and dealing*, together with the doctor listening to Radio Free Europe and boiling water to be able to take bath. These small details directly show the reality of life in communist Poland. The hare is the symbol of food shortages and the existence of the black market. Radio Free Europe was forbidden in Poland but was still secretly listened to by many Poles. And the shortage of hot water was a nightmare of practically every apartment block.

In episode 1 we see Paweł's *school* where the toilets are closed during the break so children do not flush the sour milk down, in episode 4 Anka attends Warsaw Theatre School, in episode 6 Tomek steals telescope from his former school and in episode 8 Zofia teaches at Warsaw University. While in primary schools children were indoctrinated, Warsaw Theatre School was more artistic and Warsaw University freethinking in the Communist era. This relates to *politics* that is present only in episode 2 when the doctor listens to the forbidden Radio Free Europe. In terms *robbery* we see how in episode 6 Tomek steals telescope, in episode 7 Majka steals her daughter from her own mother and in episode 10 Jurek and Artur are robbed. Also, *public transport* is visible in episode 1 when Irena and Paweł take a bus, in episode 6 when Magda and Tomek chase the bus, in episode 7 when Majka takes the train and in episode 9 when Hanka takes first the train and then the bus back home.

In terms of *pro-family attitude* it is present in episode 1 where Irena is helping Krzysztof to raise Paweł while his mother is away, in episode 2 where the doctor tells Dorota that her husband will die so she keeps the baby, in episode 3 where Janusz comes back to his family and perversely in episode 7 where Ewa adopts her granddaughter to avoid a scandal. We see signs *friendship* in episode 3 where Janusz and Ewa part in the morning as friends and in some episodes the main characters make friends with each other (for example Zofia and Elżbieta in episode 8 or Artur and Jurek in episode 10).

Then, *neighbours* are also very important, for example in episode 8 Zofia's neighbour, a philatelist, comes to her flat to show her his new stamps. She remarks that he shows her the stamps with pride, like other people show the pictures of their children. It is one of the connections with other episodes as he is the father of the two brothers, Jerzy and Artur from *Decalogue 10*. Next, *animals* are present in some episodes, for example in episode 5 the taxi driver likes animals more than people and he shares his sandwich with a homeless dog and in episode 10 Artur buys a dog to protect the stamps. Also, in episode 5 both dead animals mirror the protagonists – the drowned rat is a symbol of the taxi driver and the hung cat – of Jacek. In regard to *family ties* we see how in the morning Anka wakes up and looks for her father. Stok (1997, p. 257) states that 'as Michal leaves for another trip, Anka runs after him, confessing that she hasn't read the letter after all' while he only went to the shop to buy milk. And in episode 9 a grown up Ola is forced by her mother to have an operation because her mother wants a better life for her.

In *The Decalogue* people of *old age* start to appear, for example in episode 1 there is an old man in the lift that is reflecting Krzysztof, in episode 5 Jacek maliciously scares away the pigeons that are being fed by an old lady and in episode 9 an old lady bins the rubbish. In episode 1 Irena who is like mother to Paweł shows an attitude typical to *the Polish mother* – she is only happy when she is doing something for others (for example making pierogi for her nephew, and she does not even let him wash the dishes after their meal). Also, *children* are important in almost all episodes, except of 6 and 10: in episode 1 Paweł plays with his peers, in episode 2 Dorota is pregnant with her lover's child, in episode 3 Janusz's children get presents on Christmas Eve, in episode 5 Jacek carries around the picture of his little sister who was his favourite sibling, in episode 7 Ewa adopts Majka's daughter to avoid the scandal, in episode 8 Zofia declares that nothing is more important than the life of a child, and in episode 9 Hanka finds out that there is more demand for boys than girls when she decides to adopt a child with Roman to save their marriage. In Poland, as in many countries, boys were still more valued than girls. *Decalogue 7* starts with Ania screaming in her sleep. Ewa calms her down and asks her if she has had a bad dream about wolves. She was probably referring to the scene of the film *Akademia Pana Kleksa* (*Mr. Blot's Academy*) from 1983. There is a song called

Marsz wilków (*The Marching of the Wolves*) in it performed by a heavy metal group TSA, which caused nightmares for many children. They now share it on different websites, including the Facebook page called „*Marsz wilków* z Akademii Pana Kleksa to największa trauma mojego życia" (*The Marching of the Wolves* fom Mr. Blot's Academy are the biggest trauma of my life). These wolves were associated by many people with the ZOMO, anti-riot police that many children would have seen in action and feared in the 1980s.

Little is known about most characters' *work* in *The Decalogue.* As Helman (1999, p. 120) notes 'we do not know the professions of Ewa (Decalogue 3) or Magda in Decalogue 6, although the latter doubtless pursues one'. However, Haltof (2004, p. 95) states that she is an 'artist-weaver', as some scenes at the beginning of the film suggest that. She looks at the tapestry hanging on the wall of her flat and makes some changes to it. In most of the episodes *money* are not even mentioned but in episode 10 it becomes the main cause of the brothers' actions. Then, *television* is present in episode 1 when television crew comes to Paweł's school and later he appears on the screen, in episode 6 Tomek's landlady watches the Miss Polonia contest and in episode 9 Hanka turns the volume up so Roman does not hear her phone call to her lover.

Also, there are some differences between the one-hour television episodes and the much longer cinema versions of episodes 5 and 6. There can be perceived while watching both versions simultaneously. Most of the scenes that are in *Short Film About Killing* and are missing from *Decalogue 5* show Piotr more often and for the longer period of time. Also, his girlfriend does not appear at all in the television episode, she is only mentioned. Some of the scenes are very similar, however Kieślowski used different takes of them in each version. The main difference though is the ending – in the cinema version Piotr just cries, but in the television episode he first shouts „Nienawidzę!" ('I abhor' or 'I hate') but there's no 'it' or 'them' so we don't know what or who it is that he hates so much. We can only guess.

Eidsvik (1999, p. 87) also writes more about the difference between the television series episode 6 and its cinema version *A Short Film About Love*:

> Viewer reactions, however, are not entirely reliable guide to Kieślowski's work, because reactions stem from contexts that change with editing. Kieślowski clearly understands that context is the source of meaning. For example, *Decalogue 6* and *A Short Film About Love* share a scene in which Magda hears the sound of milk delivery in the hallway, opens the door, sees Tomek's landlady delivering the milk and asks if Tomek is back yet. The landlady says, “Not yet”. In *A Short Film About Love,* this scene occurs after we have watched Tomek return, but Magda remains unaware that he is back. She accepts the answer in pain, and looks away. In *Decalogue 6*, she has seen Tomek's and the landlady shadows on the window; she knows he is back. The scene with the landlady is identical. But my notes on Magda's reaction (on first viewing the *Decalogue* tape) were that Magda turned away in anger at being lied to, whereas I had read the same reaction shot as turning away in pain in the film version. We read emotions in part by context, by what we expect – or project – expressions to mean.

I would like to mention one more difference. In Polish language Magda is a diminutive form of the name Magdalena and brings to mind the figure of Mary Magdalene – the biblical converted prostitute who followed Jesus. Maybe that explains why Žižek (2001, p. 39) called her Maria (a Freudian slip?) even though later he used her correct name, Magda (ibid, p. 99). In the film, one of her lovers calls her Mary Magdalene, probably her nickname suggesting a connection to her life style. This detail is part of a scene, that Kickasola (2004, p. 217) describes as follows:

> Later, she receives a silent phone call she assumes is from Tomek. She confesses to him her change of heart – that he was right (about love, we assume) – and receives no reply. She hangs up, and the phone rings again. The second call makes the first more mysterious: the caller says he did not call previously. The question remains: who did call?

However, we encounter another inaccurate translation here. The real course of the second phone conversation in the television version was as follows:

> – „Magduśka?” (even more diminutive form of Magda, used for little girls)
> – „Magda.” (correcting him with the form of her name she wants him to use)
> – „Wojtuś.” (diminutive form of male name Wojciech used for little boys)
> – „Dzwoniłeś do mnie przed chwilą?” (– *'Did you call me second ago?'*)
> – „No, ale nie połączyło, bo to cholerstwo...” (– *'Yeah, but there was no damn connection...*)
> She hangs up.

The main problem is caused by the translation of the Polish word „no” as an English 'no' meaning negation. However, the Polish word „no” is pronounced differently and means acquiescence. Therefore when „Wojtuś” replies „no” to Magda asking him if he has just called, he actually says that he did, and not, as Kickasola assumes, that he did not. In the film version however this conversation changes. Kickasola suggests (2004, p. 219):

> Kieślowski makes an interesting, demystifying change to the scene with the mysterious phone call. The caller Magda rings again, referring to “Mary Magdalene”, and reveals the previous call to be a failed call attempt due to a broken line. She had been talking to nothing at all.

However, even though Kickasola correctly determines that Kieślowski changed the course of this conversation a little bit, in the end the outcome of both of the television and the film versions is the same. In the feature film version this conversation ran as follows:

> – „Maria Magdalena?” (*meaning: 'Is that you, Mary Magdalene?'*)
> – „Magda.” (*correcting him: 'Magda.'*)
> – „Wojtuś, cześć.” (– *'Hi, it's Wojtuś.'*)
> – „Słuchaj, dzwoniłeś do mnie przed chwilą?” (– *'Listen, did you just call me?'*)
> – „Dzwoniłem, ale nie połączyło.” (– *'I did, but it there was no connection.'*)
> She hangs up.

Therefore Wojtek telephoned twice – first time there was no connection so he could not hear anything that Magda said, and second time he manages to talk to her but she is not interested in what he has to say and hangs up on him. Next, *sport* is present in episode 1 where Paweł goes skating, in episode 4 where the mysterious Young Man played by Artur Barciś walks with a canoe, in episode 8 where Zofia is jogging and in episode 9 where Roman is a cyclist. Black *humour* is important in episode 10, which unlike the rest of the cycle is a dark comedy. Then, *emigration* is mentioned in episode 1 where Paweł’s mother lives in America, in episode 2 where Dorota’s lover lives abroad, in episode 6 where Tomek’s friend and his landlady's son is in Syria while one of Magda’s ex-boyfriends lives in Australia, in episode 7 where Majka plans to emigrate with Ania to Canada, in episode 8 where we learn that Zofia’s son lives somewhere far and in episode 9 where Hanka's mother also stays abroad.

Various Polish holidays appear in the series, for example *Christmas Eve* in episode 3 where Ewa visits Janusz and they share some typical Polish traditions (midnight mass, sharing a waffle, listening to the carollers). In Poland Christmas Eve is the most important part of Christmas. Children receive presents from Santa Claus on that day and every family starts to celebrate as soon as first star appears in the sky and finishes by going to the midnight mass. As this episode takes place at Christmas, many popular carols are included in it. Kickasola (ibid, p. 185) quotes Garbowski's observation 'that the musical theme for this episode is the Polish Christmas carol "Bóg się rodzi", which translates as "God is being born"'. However, this particular Christmas carol is sung only twice: at the Midnight Mass and then during the credits of the film. The first Christmas carol we hear is „Dzisiaj w Betlejem" (Today in Bethlehem) sung by a drunk man with a Christmas tree, who was having trouble finding his way home because all the apartment blocks looked alike. In the old people's home they sang „Cicha noc" (Silent night) and at Ewa's house the carollers badly sang „Lulajże Jezuniu" (Sweet dreams little Jesus).

Another important Catholic holiday is Easter. In episode 4 Anka pours some water on her father's head, then Michał pours a whole bucket of water over Anka and then lowers his eyes in embarrassment because he can see though her nightdress. Śmigus-Dyngus or Lany Poniedziałek (Wet Monday) is a Polish tradition of throwing water at each other on Easter Monday. It is supposed to bring luck and was also a sign of popularity as originally boys were soaking girls they fancied. Kickasola (2004, p. 194) explains:

> Traditional activities on this day include jokes, pranks, and the eating of lamb. The Easter water from the previous day is often augmented with perfume and then used to bless the food and possessions of the celebrants. In some countries, on Easter Monday morning, men wake their wives with a spray of the perfumed Easter water as they whisper, "May you never wither." On Easter Tuesday, the favor would be returned, often by the bucketful.

The origin of this tradition most likely came to Poland from Germany and the Church was against it as it was originally a pagan tradition (Gloger 1901, p. 89). In many places men spilled water on women on Easter Monday and women wet men on Easter Tuesday (ibid) but nowadays everybody drenches everybody on the same day. In the new Poland after 1989 it became so popular that

eventually police had to start patrolling the cities. Apparently it is now getting better than it was at the turn of the century (Szaro 2011). Now every year newspapers warn people ahead that they will have to pay a 500 PLN fine if they pour water over somebody who does not wish to get wet (ibid). The consequences of these dangerous games with water is also shown in the film *Cisza* (*Silence*) by Michał Rosa and written by Krzysztof Piesiewicz, where a young boy pours water on a car which causes a fatality.

Also, Ewa's c) 'Name day' happens to be on Christmas Eve. Then *alcohol* appears in episode 10 when Jerzy and Artur share a bottle of vodka for their late father and also in episode 4 when Anka and Michał drink *bruderszaft* (or brudzio in Polish) with vodka, which breaks their father-daughter relationship and start a partner-like one. In terms of *music*, in they later sing the lullaby *Był sobie król* (*Once there was a king* by Janina Porazińska) together and this way silently agree to go back to their parental relation. This lullaby is about a love triangle between a king (Michał?), a pageboy (Anka's boyfriend Jarek?) and a princess (Anka?) who loved each other.

Coates (1999, p. 101) writes: 'When Michał takes a trip, she finds a letter marked "to be opened after my death", toys with it, opens it, and finds another letter inside.'. However, she does not 'find' it then, as this would indicate that she has never seen it before, but rather she sees it in the flat after her father has gone which probably means that he wants her to open it. She writes her own version of a letter from her late mother instead though. She then tells her father when he gets back, that she is not really his daughter. Kickasola (2004, p. 196) notes: 'Her father's friend tells her that she is her mother's double (another Kieślowskian theme), and her similar handwriting seems to confirm this observation' so it was easy for her to arrange it all. Anka has an Electra complex (Haltof 2004, p. 89) even though her mother has been dead for a long time. By the end of this episode we still do not know for sure if Michał is Anka's father or not. It looks as if Anka might have been right and guessed her mother's words quite skilfully but there is no certainty. It causes quite an uncanny feeling as we know that she tried to seduce Michał before they decided to keep the father-daughter status quo. But if he did let her seduce him and at the same time he was really her father, then she would become a real Electra.

In terms of *religiosity* in episode 6 Magda changes from a heathen, pagan goddess into a converted female martyr symbolising Christianized Poland. This episode is about the Madonna-whore complex which affects some men – as Freud (1957) puts it: 'Where such men love, they have no desire, and where they desire, they cannot love'. The longer version of this episode was *A Short Film About Love* but as it was based on the sixth commandment 'You shall not commit adultery' it refers to sex rather than love. Magda transforms in this story from symbolic 'whore' to 'Madonna' in the same way that her namesake the real Mary Magdalene allegedly did. Then the *Pole-Catholic* motif is present in episode 1 where Irena suggests Paweł should start going to religious education classes, which were at that time forbidden in schools but taught in the presbytery of every church after school. It was necessary to attend these classes to learn large sections of the Catechism, the commandments and many prayers by heart before attending the First Communion at the age of nine and to be allowed to receive other *sacraments*: the Holy Eucharist and Confession, then Confirmation at the age of eighteen, Matrimony or Holy Orders and finally Anointing of the Sick. Also, in episode 2 Dorota plans an abortion (which is quite common theme in *The Decalogue*) and in episode 4 Anka confess that she had one. Abortion was legal and quite common in the secular-communist Poland but it is now forbidden by law and condemned by the Church and its followers.

Polish Pope, *John Paul the Second* is mentioned in episode 1 when Irena shows Paweł pictures of him and he describes him as kind and clever. Then, *superstitions* are present in episode 1 where Krzysztof has a premonition when ink looking like blood appears on his notes, in episode 5 where Jacek asks the photographer if she can tell whether somebody is dead or alive from a picture, in episode 6 where Magda uses a pendulum to look for positive vibrations, in episode 9 where Hanka has a misgiving when she sees Mariusz in Zakopane and in episode 10 where the owner of the stamp shop admits he has a suspicion when he saw Artur. Also, in episode 2 the doctor's wife had a premonition during the Second World War when his son got his first tooth and his father himself extracted his own rotten tooth. The doctor remembers his wife's last words before he went to work: 'Too many teeth in this household. (…) I don't like it' as teeth are believed to be a bad omen. The same day at noon (not midnight, as it was translated) the house was bombarded and they all died.

Next, *spirituality* understood as art is present in episode 4 where Anka wants to become a theatre actress and in episode 7 where Ewa takes Ania to the theatre for a children's play. The problem of the lack of *tolerance* appears in episode 5 where Jacek attacks a man. According to Haltof (ibid, p. 93) 'without being provoked, he attacks a man in a public toilet and shoves him to the floor'. It is possible that Jacek takes this man, looking at him, to be gay and thus, in his opinion, might consider he was defending himself. Finally, *attitude toward other nations* is present in episode 8. This episode, along with such films as Kieślowski's *Przypadek* (*Blind Chance*, 1987), *Marcowe migdały* (*Almonds of March*, 1990) by Radosław Piwowarski, *Wielki tydzień* (*Holy Week*, 1995) by Andrzej Wajda, *Cud purymowy* (*The Miracle of Purim*, 2000) by Izabella Cywińska, *W ciemności* (*In Darkness*, 2011) by Agnieszka Holland, *Pokłosie* (*Aftermath*, 2012) by Władysław Pasikowski and many documentaries, touch upon the very sensitive subject of Polish-Jewish relations.

In 1943 when Elżbieta was six years old she went with her carer to Zofia's house. Zofia and her husband were supposed to become her fake godparents. She needed a fake certificate of christening so she could be kept by the tailor as a member of his own family. A priest was ready to prepare the papers and they were supposed to sign them but Zofia told the carer that they cannot because that would be a lie and would break the eighth commandment. Zofia tells Elżbieta who is now fifty years old that the real reason for their decision was that they were mistakenly told that the people who were supposed to shelter the girl were working for Gestapo. And because they themselves were working for the resistance, they could not risk for Gestapo to get through the tailor and his wife to them and to their organization. However, Stok (1997, pp. 258-259) surprisingly writes that 'Zofia explains the reason for this apparent cowardice – someone had betrayed Zofia's husband who was active in the underground and any Jewish child would have fallen into the hands of Gestapo'.

Helman (1999, p. 119) states that 'it was a question of a birth certificate' but a birth certificate (akt urodzenia) is provided by the government and a baptismal certificate (metryka chrztu) by the church. Coates, even though he understands the reality of Polish life quite well, first mentions Elżbieta 'being led to a potential hiding-place, only to hear Zofia say that she could not accept the child, since to

do so would mean lying' (Coates 1999, p. 107) while evidently Elżbieta was never supposed to stay with Zofia and her husband. And then he adds that 'the screenplay also includes a priest's provision of a false identity card for the Jewish child' (ibid, p. 108) when it was actually a certificate of baptism and not an identity card which could not be provided by priests. Finally, only *history* and the Second World War that is mentioned in episodes 2 and 8.

To summarise, even though Kieślowski and Piesiewicz decided to avoid politics in the *Decalogue* to make it more universal, there are still some traces of Polish history and politics there as well as other motifs of Polishness, especially connected with people's beliefs (both Catholic and pagan) or the attitude of the Poles towards other people, depending if they are strangers or members of their family.

Chapter 2

Transition or the Double Life of Kieślowski

2.1. Weronika and Véronique

After the success of *The Decalogue,* Kieślowski achieved international acclaim and his subsequent films – *The Double Life of Veronique* and the *Three Colours: Blue, White and Red* trilogy – were produced in France, the former by Leonardo de la Fuente from Sidéral and the latter three by Marin Karmitz and his company MK2. Kieślowski started filming *The Double Life of Veronique* in the autumn of 1990*,* first in Poland and then later in France. The transition from the Eastern system of production (dependent on the censorship) to the Western (dependent on funding) was made easier by the fact that he was at first filming in his own country. However, later he was exposed to the Western system of filming and producing for the first time and he had to adapt to the new procedures. There were many differences between the two ways of filming but Kieślowski was quick to familiarise himself with the way things were done in the West. *The Double Life of Veronique* was his truly first international film*,* and for the first time, for marketing purposes, he had to decide the title of his next film long before finishing it. He involved his friends and family in looking for the ideal title and at one point he had around fifty options in his notebook, including *The Choir Singer, Unfinished Girl, Solitaries Together* or *Double* (Zawiśliński 1994, p. 53). In the end he decided that *The Double Life of Veronique* sounded good in English, French (*La double vie de Véronique*) and Polish (*Podwójne życie Weroniki*).

Weronika (Veronica in English and Véronique in French) in Catholic tradition was a woman who wiped the face of Jesus on his way to Golgotha and the image of his face remained miraculously imprinted on the veil she used. The name itself comes from Macedonian name Berenice meaning 'bearer of victory' or Greek word 'pheronike' (phero – to bear and nike – victory). However, folk etymology has attributed its origin in Latin-Greek 'vera eikon' (vera – true and eikon – image). There is no reference to the story of St Veronica, or her veil with the 'true image' of Christ on it, neither in the canonical Gospels, nor in Kieślowski's film. As Coates (1999, p. 45) highlights 'both Weronika and Véronique – as well as the saint's handkerchief, whose relationship to its alleged prototype is highly controversial, despite the name's common explanation as meaning true image'.

The Polish cinematographer Sławomir Idziak had worked with Kieślowski on both *Decalogue 5* and *A Short Film About Killing* where he used green filters but for this film he proposed using yellow filters. Kieślowski finally agreed to the cinematographer's idea to give the film a 'shade of gold' (Coates 2008, p. 19). Kieślowski called it 'golden-yellow' and Idziak 'yellow-green' (ibid), but Coates (ibid, pp. 19-21) suggests that the colour red is also very important, if not more, in this film as it links Weronika with Véronique. He suggests that red represents 'the growing point of the unconscious gravitation of Veronique, the work's French protagonist, towards her dead Polish soul-sister, Weronika' (ibid, p. 20). The importance of colour themes in Kieślowski's films will be more widely discussed in the next chapter of this thesis which considers the trilogy.

From the time that he started to make *The Double Life of Veronique* in 1990, from then onwards Kieślowski divided his time between Poland and France, where he made his last four films. He led this double life for four years until he announced his retirement from filmmaking. Wilson (2009, p. 87) notes that 'his displacement – moving to France to make his late films – was temporary' and according to Haltof (2004, p. 121) Kieślowski's 'double life' should be perceived as 'Polish (serious art, realism, social concern) and French (art-house, metaphysical, lacking a base)'.

The film tells a story of two similar-looking women born on the same day in 1966 – Weronika in Poland and Véronique in France – and connected in an inexplicable way, as though they were twins. They both have heart problems, just like Ola from *Decalogue 9* and the director, who had two heart attacks, himself. Both come from a small town (Weronika from Stary Sącz and Véronique from Clermont-Ferrand) and each move to a bigger city (Kraków and Paris respectively), they become kindred spirits or as Parowski (1994, p. 83) calls them: 'astrological twins'. The character of Veronique already had a prototype in the ninth episode of *Decalogue* in the person of Ola, the young patient who had a very complicated operation for her heart condition in order to remain able to sing. She does not want to have the operation but her mother wants her to continue to perform the songs of H. Van den Budenmayer, a fictitious 18th-century Dutch composer. The music was in fact composed by Kieślowski's co-operator, Zbigniew Preisner. Van den Budenmayer is the same

composer that both Veroniques listen to and Weronika performs his *Concerto en Mi Mineur, SBI 152 – Version de 1798*, just before she dies of a heart condition. H. Van den Budenmayer's name and his pieces appear again in *The Three Colours* trilogy, in both *Blue* (*Funeral music*), and in *Red* (*Do not take another man's wife* – which is, by the way, the theme of the ninth commandment and thus the circle is completed). Piesiewicz said that the film was for teenagers who 'have strength to long for the other half of the soul, the lost whole. Because essentially that was what we wanted to talk about – a metaphysical space, in which looking for and finding the closeness with the other Veronique is possible' (Komar and Piesiewicz 2013, p. 246). Piesiewicz (ibid, p. 112) also recalls the walk on the moon as a turning point and a mystical experience for him because 'the great mystery was finally deprived of superstitions, and the science purified itself from idolatry'. He said that this feeling later found its reflection in the script of *The Double Life of Véronique* and described it as follows (ibid, p. 112)

> I felt as if it was me walking on the moon... It was an extraordinary state of the soul. Because on one hand I knew that it was science, technology, and so things that can be planned, weighed, measured, described, seized by the TV cameras. But on the other hand for me it was an event as significant as the invention of a wheel. (…) together with Armstrong I was looking from the limitless dark space at the blue planet Earth, dazzled, aware of the fragility of everything and asking questions about the boundaries of understanding. I had the feeling, an intuition, that these boundaries exist.

It is worth noting here that Kieślowski's motif of 'indeterminate online identities and human cloning (doppelgängers)' (Kickasola 2009, p. 181), was also used in a film entitled *Moon* by Duncan Jones in 2009. Kickasola (ibid, p. 170) claimed that *The Double Life of Veronique* 'explores the idea of two people who may, in fact, be the same person; a doppelgänger story that suggests something of a forking-path narrative'. Redmond (2003, p. 68) even calls Veronique 'the Euro-doppelgänger' and considers her as 'an entirely new character trope, the border-crossing double' (ibid). He even goes as far as calling the character played by Artur Barciś in *The Decalogue* the Euro-doppelgänger because 'he occupy a vantage point somehow beyond life and death alike, a position associated not with the objective fact of mortality per se but with the subjective experience of bearing witness to such, that is to say, temporality' (ibid). His appearance in many of the episodes precedes a death (for example in *The*

Decalogue 1, when appears just before the death of the boy) or an accident (as in *The Decalogue 9,* when the husband falls from the unfinished bridge). Kickasola (2004, p. 178) observes that in *Decalogue 2* when Dorota talks to the doctor she ‘asks him if he can understand the possibility of loving two persons at once, an anticipation of the doppelgänger theme to come in later Kieślowski's films'. Ruppert (1992), like many others, also uses the concept of 'doppelgänger', which literally translated from the German means 'a double walker', to describe the film

> One could go on listing ways in which the film repeats and varies self-reflexive patterns and associations, thereby making it into a kind of cinema of possibilities and permutations. But Veronique tries to be more than a playful exercise in structuring doppelgängers.

In some traditions, a doppelgänger, when seen by a person's friends or relatives, portends illness or danger, while seeing one's own doppelgänger is thought to be an omen of death. In the film Weronika saw Véronique, her own doppelgänger, and died soon after, whereas Véronique just saw an image of her doppelgänger and therefore, for her it might just signify future misfortune. As Wilson (2000, p. 12) observes 'Véronique acts in the film as Weronika's Doppelgänger who stands as a harbinger of death'. Haltof (2004, p. 118) adds that 'according to lore, Doppelgängers can cause the physical person to die if they are seen. It is also believed that they appear to steal souls and take their place in life. Perhaps this is the reason why Weronika dies soon after noticing Véronique getting onto a tourist bus on Kraków's medieval Market Square'. For Kickasola (2004, p. 261) however, Véronique is not the only 'harbinger of death' because, he suggests, now that Véronique sees her double, Weronika becomes her own 'harbinger of death' and she might soon die as well

> Is not mediated culture a constant barrage of doppelgängers, reflections, and refractions? The photograph ontologically mediates dead, and Véronique confronts her own corpse. Yet a hopeful interpretation may be that the very mediation of her doppelgänger prevents her sight of it from having a fatal effect. Weronika has seen her double in the flesh, Véronique beholds hers in the image. The deadly image is at once deathly and redemptive, inscribing and refiguring Weronika's passing as a Christological substitution on her behalf.

We do not see Véronique's death but Falkowska (1999, p. 141) argues that 'However, while Weronika's death is clearly depicted, the death of Véronique is implied, rather than shown: when she revisits her father in the last scene, her hand on the bell-push suddenly rigidifies and drops. The director does not explain what has happened. He leaves us with unanswered questions on the mystery of life and death'. It is argued here, as previously mentioned, that Weronika is only a bad omen for Véronique, who does not die but does not find happiness in love either. She gave up singing, warned off by Weronika's death, and chooses instead to pursue her amorous interests, as opposition to Weronika who rejected Antek's affection in the name of Art. The concept of the doppelgänger is also mentioned by Knight (2009, p. 5)

> Véronique, like Weronika before her, experiences something akin to an elective affinity, an intuition (like Weronika's) shared with her father that she is not alone, an intuition that points to a doppelgänger, even as she, at first, has no evidence, beyond this intuition, of such.

She has no such evidence until the moment when Alexandre finds the picture of Weronika unconsciously taken by Véronique some time earlier in Kraków: 'It is only now that Véronique realizes that she has – or had – a double' notices Stok (1995, p. 261). However, her sense of loss was evident earlier in the film therefore it is argued here that she starts to cry at this point in the film because, it is the instant in which she realises that she once had a double and that her doppelgänger is now dead. She probably also understands at this point why, as she tells Alexandre, she always senses what she should do. The audience is already aware that this was why she gave up her singing classes and also why she responded to Alexandre's call.

Kieślowski dedicated this film to his daughter. He once said that he was always writing letters to her so that she could read them even when he was not around. This film has all the hallmarks of another letter to his daughter (Zawiśliński 2007, p. 108). The young heroine of this film could be just one person (Yue 1997-2009), who leaves Poland for France. Even though she disappears from her country, as if she was dead, she starts a new life in another one, enriched by her experiences. Coates (2004, p. 272) makes a similar remark about Veronique being just one 'single person' and Romney (1992, p. 43) speculates

that 'the story may be about one women with a double life, about two women with one life between them, or about two entirely separate lives'. Kieślowski (ibid, p. 185) explained that 'Véronique's constantly faced with the choice of whether or not to take the same road as the Polish Weronika, whether to give in to the artistic instinct and the tension intrinsic in art or to give in to love and all that love involves'. Žižek (2001, p. 84) adds

> The encounter has a different meaning for each of the two Véroniques: for the Polish Weronika, it marks, in traditional Romantic mode, the encounter with death (and indeed she dies shortly afterwards), while to the French Véronique, the awareness that she has a double clearly confronts her with the possibility of choice – she may have chosen a different life (to pursue her singing career), which again, would have led to her death.

Žižek (2006) also points out that two Veroniques cannot meet because that would break the law of physics

> The camera's movement thus signals that we are on the verge of the vortex in which different realities mix, that this vortex is already exerting its influence: if we take one step further – that is to say, if the two Véroniques were actually to confront and recognize each other – reality would disintegrate, because such an encounter, of a person with her double, with herself in another time-space dimension, is precluded by the very fundamental structure of the universe.

This scene is mentioned by Álvarez-López (2012) who also mentions this vortex and other circular shapes in the film

> In Kieślowski's film, circularity — not just in this shot, but also in the form of objects such as the ring or the rubber sphere through which Weronika observes the inverted landscape — is revealed as a symbol of these two parallel universes, which seem about to collide at the scene of encounter, but which finally don't go on to do this.

Žižek (2001, p. 97) highlights many other films about an 'alternative-reality' that have been inspired by Kieślowski, such as *Sliding Doors* by Peter Howitt which presents two versions of one woman's life and *Run, Lola,* Run by Tom Tykwer which has three versions of Lola's adventures (both were released in 1998). The latter he called 'a kind of post-modern frenetic remake of *Blind Chance*' that 'provides the proper co-ordinates of a video-game' (ibid, p. 80-81) and also 'a cyber-inflected remake of Kieślowski's *Blind Chance*' (Žižek 2006). *Blind*

Chance was the first film in which Kieślowski considered the possibility of different versions of life of the same person. Žižek (2001, p. 83) implies that 'one should approach *The Double Life of Véronique* in the same way: the image of two Véroniques should not deceive us – as the title says, we have the double life of (one) Véronique, i.e. the same person is allowed to redeem (or lose?) herself by being given another chance and repeating the fatal choice', as, he persuades according to the rules of modern physics travelling forward and backwards in time is now possible. Haltof (2004, p. 117) also suggests that Veronique could be 'perhaps one with another life'. Maybe Veronique is just one person who has a 'double personality'? Freud (2007, p. 14) explains that

> Cases of such a sort, known as “double personality” (“double conscience”), occasionally appear spontaneously. If in such a division of personality consciousness remains constantly bound up with one of the two states, this is called the conscious mental state, and the other the unconscious. (..) the unconscious state can influence the conscious, although the latter is ignorant of the existence of the former.

If the film is considered through that prism, it would seem that Weronika represents the subconscious and Véronique the conscious mind of the same person. Thus, the author is suggesting that Véronique consciously gave up the signing classes, because she was influenced by the subconscious voice of Weronika. This subconscious voice might also have told Véronique to leave Antek, because he lived in a small town and staying with him would mean spending her whole life there, whereas to follow Alexandre's call, a successful writer and performer living in the capital of a European country, promised her a better and more exciting life. But later this voice would also tell her to leave him and maybe look for somebody even better? On the other hand, if Veronique is considered as one body, it might also be interpreted that Weronika is the heart and Véronique is the mind. Weronika is very spontaneous, follows her heart and ignores the consequences. She is in love with Antek and she proves this by running after him. If she had not died she would probably have called him after her concert, as she had promised. Véronique, on the other hand, does everything more rationally. Her decision to give up singing classes is a very rational thing when she learns that she has a heart condition. Even when she is in love, she thinks with her head and not her heart, thus she eventually decides to leave Alexandre despite her growing feelings for him.

Philips (2012) mentions the concept of 'unlived lives' and explains that, without frustration, there can be no satisfaction and that we all live our 'double lives' in our fantasies because we are not satisfied by our real lives. Everybody also has 'a double, a counterpart – a preferred version of themselves'. It is possible that Weronika, unsatisfied with her life in Poland, imagined her life in France, with a different father and perhaps even Alexandre is just a figment of her imagination? It could be that she started training to be a singer in the hope that she would make a great career and move to France, but with time, disappointed by her mediocre success, she slowly dies inside and starts to imagine another life? Seeing a French woman that looks a little bit like her on the main square in Kraków might have triggered such a fantasy, about what would her life be like if she was French?

On the other hand, this film could also be considered from another angle: perhaps Weronika's life is Véronique's fantasy? Maybe the reality starts when Véronique is seen making love to a friend that she does not have any feelings for and feeling melancholy afterwards. It could be arguable that Véronique is faced with disappointments in her life – her career as a primary school teacher offers her no prospects, she is disillusioned with Alexandre who was supposed to be her pass to a better life in Paris – and the first part of the film represents her fantasy. She then lives in another country, is full of energy, and even though she still lives in a small town, she manages to move to a big city where she miraculously wins a contest and starts her career. In this version of her life she also has a loving boyfriend who would do anything for her and, when he drives away, she starts to understand that she loves him too. Her imaginary life is perfect but she suddenly has to wake up and face her real life in France. To explain that sudden awakening one might put forward the theory that she had a nervous breakdown after her disappointment in love and perhaps had to be hospitalised. In the hospital she imagines her life as Weronika and retreats into her own world. However, through taking medication and therapy she finally recovered and is able to re-enter the real world. The last scene of the film would, in this case, still be the last scene of the story. She comes back to her real father's house after being released from the hospital and she needs to start her real live anew. Chronologically then, Weronika’s life would be placed between the last two scenes of the film.

Freeland (2004, p. 87) observes that 'Krzysztof Kieślowski's 1991 film *The Double Life of Véronique* (…) is a gently tragic tale whose eerie tone merits the label “uncanny”'. That is because, as Keogh (1992, p. C4) explains, this film 'explores the realm of dual existence' and 'delves into the allegorical realm of the alter ego'. Ruppert (1992) notices that

> Self-referential and self-reflexive, the film is permeated with elements of the fantastic and deals on several levels with elusive doubles, doubling, and dualities. Not only are characters, situations, actions, and objects inexplicably doubled, but so also is the narrative itself.

He also mentions the fact that things are often literally mirrored in the film, for example Véronique sees Alexandre for the first time in the mirror during his performance. Other things that appear in duplicate in the story are, for example, the lip balm both Veroniques use, the transparent toy ball used to invert and distort images, Antek’s and mailman’s motorcycle, as well as the music by Van den Budenmayer which is repeated in both universes. Also, Falkowska (1999, p. 141) observes that 'the compatibility between the hotel room numbers' – Weronika's boyfriend Antek stayed in the Holiday Inn in Kraków in room number 287 and now Véronique receives the same room number in Paris. This detail is also noticed by Haltof (2004, p. 118) who, however, compares 'the same hotel room numbers (287) in Kraków and Clermont-Ferrand', even though Véronique is still in the capital of France in this scene. This visual rhyming is also reflected in fact that both Antek as well as Alexandre tell Veroniques that they love them. However, Weronika does not reply to Antek, while Véronique replies with ‘I love You’ to Alexandre.

More importantly even the film doubles itself as the character of Alexandre mentions that he plans to write the story of two identical girls and change it into a show, within the film which exactly reflects the story he wants to write. Caryn (1991, p. A13) mentions that Kieślowski used many mirrors and reflections in windows, and even criticises his over-use of this device. Kilbourn (1997, p. 40) suggests that not only mirrors but also lenses are used to double the image, 'beginning and ending in the camera lens itself'. The image of Weronika is captured by the lens of Véronique's camera long before she actually sees it. Finally, Coates (2008, p. 20) calls Weronika 'the mirror image' of Véronique.

The fact that this is the only film by this director that has two endings is also symbolic. The original ending of the film which showed Véronique coming back to her father's land and caressing a tree was changed in the USA. In the American version there was another scene added in which she actually hugged her father to show that she was now safely home (Caryn 1991, p. A13). It reflects the Freudian longing to return home, associated with the desire to return to the womb to feel safe. Kieślowski explained that the concept of the family home, which is so close to the hearts of the European public, was actually far less understandable to Americans who were used to moving around and appreciated less the roots that a house, passed from one generation to another, gives.

Therefore Weinstein, who was his American distributor, suggested and Kieślowski agreed that he needed to show more vividly that Véronique found peace in her father's arms, 'finally at home with herself and the mystery of her double existence' (ibid). As he later noted in Stok (1995, p. 7)

> For us, Europeans, going back to the family house represents a certain value which exists in our traditions, in our history and also in our culture. You can find it in the *Odyssey*, and literature, theatre and art through the ages have very often taken up the subjects of the family home as a place which constitutes a set of values. Particularly for us Poles, who are very romantic, the family home is essential point in our lives. And that's I ended the film the way I did. But I realized that nobody understood it in America.

Kickasola (2004, p. 166) observes that already in *The Decalogue* 'the themes of home and family persist in every episode. (…) The home is where we receive our first sense of identity and learn how to relate to others'. Kieślowski actually made seventeen versions of the film during editing, each with different ending. He wanted them to be shown in seventeen different Paris cinemas (Insdorf 2002, p. 135). Žižek (2001, p. 95) claims that there were twenty of them. Kieślowski explained that 'you can't show too much – or the mystery will disappear; you can't show too little – or nobody will understand anything. Searching for the right balance between the obvious and the mysterious is the reason that there are so many versions' (ibid). Kieślowski even had an idea about realising all the versions so people would see a different story, depending on where and when they watched it (Caryn 1991, p. A13)

> One would have ended with the puppeteer inventing a story about identical women, a scene that now comes very near the end of the film. Another version would have sent Veronique to Cracow, where she would have caught the eye of a singer who looks almost, but not exactly, like herself and Veronika. These many lives of Veronique would have frustrated some expectations but opened endless poetic possibilities.

He was forced to let the idea go, however, because of cost and organisational problems thus in the end there are only two endings: the European and the American. According to Insdorf (2002, p. 135) there was supposed to be the third ending showing Véronique in Kraków. As Caryn (1991, p. A13) observes, 'there would be no “right” way to see the film' and suggests it to be the best way to approach the enigmatic story. Caryn calls it a 'jigsaw-puzzle approach' and suggests that trying to resolve it would only bring frustration, and Horton (1992, p. C8) warns the audience that it is not 'a linear, a-b-c-to-z film'. Even though the American ending was changed to satisfy the American public, Canby (1991, p. C 18) also judges that the film does not end but 'about three-quarters of the way through, it starts to dissolve, like mist, so that by the time it is actually over, the screen seems to have been blank for some time' (ibid).

Kieślowski himself did not have the sense of a rooted family life as his father often changed jobs and thus the whole family travelled around Poland. He found his so-called 'place on Earth' only as an adult at Mazury (the lake district of Poland) where the documentary about him *I'm So So* was later filmed. It is surprising that Canby, who wrote about Kieślowski's film in 1991, less than two years later (1993) in a review of *Trusting Beatrice,* an American comedy by Cindy Lou Johnson with Irène Jacob stated that she won a prize in Cannes for her role in *The Double Life of Veronique* which he attributed to Krzysztof Zanussi and it is puzzling that these two Krzysztofs were mistaken. Kieślowski by some Western critics was seen as Zanussi's successor (Zawiśliński 1994, p. 30) but their films and attitudes towards life differed. Zanussi thought that Kieślowski would never make films that he did – a biography of Pope John Paul the Second or an adaptation of Wojtyła's early script (Zawiśliński 2007, p.77).

Derrida (1995, p. 34) states that 'politics excludes the mystical' so Kieślowski's late films did not relate to political issues. However, Kilbourn (1997, pp. 48-49) observes that politics 'remains a background presence of the story' although it is

not important to the main action. When Véronique waits for Alexandre at the Paris Saint-Lazare station, she sees the remains of a car that had exploded, probably in an act of terrorism (ibid, p. 49; also Falkowska 1999, p. 141). Kickasola (2004, p. 258) believes that what she hears on the tape is 'the car accident' and that later she sees 'the destroyed car' (ibid) but the wreckage of the car shows clearly that it was destroyed by a bomb, not a collision.

Such political acts become symbolic in this film and the heroines ignore them completely, as if they were unaware of the political situations of their countries, Poland or France. For example, when Weronika sees Véronique on the main square in Kraków, she does not seem to pay any attention to the political demonstration that is going on around her (Ruppert 1992). Similarly when at the beginning of the film the statue of Lenin is being taken away on a truck (with his one hand up, as if he was waving goodbye), this information does not seem to be a very important element of this film. It just provides the insight that the story takes places either in 1989 or 1990, when the political system changed and communist monuments were removed or destroyed. It is not just 'an image of the end of a repressive political system' (ibid) but provokes Ruppert to ask: 'Does it represent the fall of authoritarian patriarchy?'

Kieślowski wanted these types of questions to be asked rather than political ones. He believed in the centralisation of Europe based on the fact that our life choices do not depend on the political system in which we live. He was a European in the sense that he believed in the equalities of the European tradition and, in a broader sense, a cosmopolitan as he believed that we are all equal and can freely choose where we would like to live and work. For him the European Union represented the unity of all countries where a similar tradition would be more important than a common currency. He did not live long enough to see the crisis of these ideals and the Union itself.

Politics was always present in the films of Soviet bloc countries; it was a subject that was impossible to escape. Even if filmmakers made an apolitical film, it was always interpreted by the critics and the public as a political statement, full of hidden symbols and messages. This situation only changed in 1989 after the emergence of the new political system. Kieślowski was able to rise above his

nationality and become a citizen of the world. He used to say that ‘in the end everybody suffers in the same way from a toothache – a Pole and a Swiss, a communist and an anarchist’ (Zawiśliński 1994, p. 38). He was more interested in the human condition — in people’s feelings, fears and joys — than in discussion of national issues. However, the national origins of films and the nationality of the filmmakers are very significant issues even now when Europe is united and has so many institutions to promote European cinema generally. For example, ‘Eurimages’ and ‘Media programmes’ were instigated to allow European films to compete with American ones, and the European Cinema Support Fund 'Eurimages' was established in 1989. Poland joined it in 1992 and 'Krzysztof Kieślowski's last films were made with its help' (Haltof 2004, p. 109).

The Double Life of Veronique was put forward as an example of a successful European co-production (Coates 2004, p. 217), in contrast to the so-called ‘Euro-pudding’, a name coined from the English title of the film *L'Auberge Espagnole* by Cédric Klapisch from 2002. However, a problem regarding the nationality of these films did emerge (Hill and Church Gibson 1998, pp. 442-443). Kieślowski’s production crew was usually of mixed nationality – Polish, French and Swiss – and the actors came the different countries too (Ezra 2004, p. 15). But his own situation was quite clear (Powrie 1999, p. 20) – he was a Polish director, living in Poland and made most of his films there, until the political and economical situation changed. When French producers offered him a free rein, he decided to go to France (Thompson and Bordwell 1994, pp. 748-749). However, he never moved there and returned home regularly. He maintained that he was Polish and did not intend to move to France or to the USA permanently.

To promote the film worldwide Kieślowski had to give interviews and talk to many journalists, some of whom just expected him to say something, no matter what. He quickly became annoyed with unprepared journalists and often refused to talk to them until they had watched the film they wanted to discuss. With some foreign journalists it was easier as he just asked his translator, Roman Gren, to say whatever he wanted and pretend Kieślowski had said it (Zawiśliński 2005, p. 307). Zanussi recalls that he 'humanised the interlocutor' (Zawiśliński 2007, p. 28), he wanted every interview to become a meeting of

two humans and not of a director and a journalist. Some journalists became his loyal friends, while others hated him for that (ibid). Cinematographer Piotr Sobociński recalls the different ways that he and Kieślowski invented to discourage unprepared journalists. In reply to banal questions Kieślowski would limit his reply to a few words such as: yes, no, I don't know, or maybe. Being a public person did not come naturally to him, although he knew that he had to become this type of person in order to fulfil his duties. Thus, in front of the cameras or microphones he became an actor while he skilfully protected his privacy and created an aura of mystery around himself, especially for the media. 'I have nothing against journalists. I just hate it when they are not prepared to discuss things, when they write nonsense, propagate lies and look for cheap sensationalism', he said (Zawiśliński 2005, p. 307). However, he enjoyed talking to members of the public and journalists who were able to conduct a real conversation. For example when Walter Donohue – British screenwriter, critic and producer, who was preparing a book about film directors – sent him a letter asking some questions, Kieślowski replied, because as he stated 'nobody has ever asked me such questions before' (ibid, p. 303). He said that as a director he was a realist, and even if he made films, like all his colleagues, just for himself, he still hoped and waited for someone to tell him something like one fifteen-year-old French girl once told him: 'I saw your film *The Double Life of Veronique* and it made me feel that something like the soul really does exist' (ibid, p. 304).

While he was filming *The Double Life of Veronique* in France, a few Italian journalists asked him what he saw as the differences between making films in the East and in the West. Kieślowski replied that there were no big differences but because the Italians were unhappy with his answer he sought one out and told them: '[In France] I don't like the one hour lunch break because it distracts everybody in the middle of the day' (Zawiśliński 1994, p. 57). When the journalist noted this point with apparent satisfaction, he wondered if there was no such break in Italy or whether the journalists wanted something to be better in the East. The French crew, for their part was shocked that Kieślowski arrived on set early in the morning with the cinematographer and, after shooting, did not leave but tried to help to load the lorries. They believed that there should be a clear division of roles on the set, until he told them what his cinematographer

Wiesław Zdort said to him while they were shooting *The Decalogue 1* – that 'the director is a guy who helps everybody' (ibid). After that some technicians allowed him to help load the lorry. Kieślowski thought that a film is made by many people and each of them is responsible for their part but he also believed that at the same time everyone involved is responsible for the film as a whole (ibid, pp. 55-56).

Irène Jacob, who had earlier cooperated with another great director Louis Malle during the making of *Au revoir, les enfants*, was surprised on the other hand that during casting Kieślowski tended to spend a whole afternoon with each of twenty candidates for the role of Veronique. He asked her a lot of questions like who she felt she was, what were her likes and dislikes, how did she react when she was angry and so on. 'When he asked if I have ever pursued something desperately I replied: yes, a bus, because I didn't understand the sense of his question' (Zawiśliński 2005, p. 295). What Jacob could not have known was that Kieślowski was once himself in a similar situation when he did not understand the deeper meaning of a question. He was taking the entry exam (for the third time) to the Film School in Łódź when the panel asked him if he knew what mass communication was, and he replied 'Of course I know – tramway, bus, aeroplane ... And it wasn't a joke as I really thought that they meant a means of transport. They probably decided that I was so intelligent and because I remained completely serious, that I scorned the question, as beneath me. In reality it was beyond me. But the examiners laughed and after few days I was informed that I had passed this time' (Zawiśliński 1994, p. 16).

Kieślowski's *The Double Life of Veronique* was enthusiastically received around the world by the critics, except in his native Poland. Polish critics found it trivial, not as Insdorf (commentary, DVD extras, 2011) suggests too hard to comprehend. The North American critics stated that this film 'seems to situate the soul in the eye' (Murphy 1991, p. 46) and Kieślowski 'has invented a poetic language for exploring the most enigmatic states of the mind and heart' (Ford *et al* 2005, p. 184). They also noted that 'like most Kieslowski films, this one mixes reality and something mystical' (Wilmington 2007, p. 1). However, his so-called 'French films' were appreciated abroad, especially in France and the rest of Europe, but criticised in his native Poland, as Glaser explains (1992, p. A 22)

> In France, home of fine cheese, wine and existentialism, critics and moviegoers have found the Polish-French co-production insightful, romantic and sensitive. But in Poland, where concerns are often more quotidian, reviewers and spectators alike are leaving the theatre scratching their heads.

She provides examples of a few reviews, both by critics and members of the public in France that were positive and from Poland that were negative. One of the Polish critics, Jan Gondowicz, believed that Kieślowski's film had no satisfactory conclusion as he said 'in the final moments of confusion, the makers of the film have forgotten to give it an ending' (ibid). And in Poland a member of the audience, when asked about his opinion after seeing the film, said it was beautiful but it made no sense at all, 'maybe it appealed to the French and their existentialism, but I can't say that for me' (ibid).

Insdorf (commentary, DVD extras, 2011) has her own explanation for that: ‘the reception in Poland was quite negative. This was far from the world of *The Decalogue* in the late 1980s, the series loosely based on the Ten Commandments, which reflected the reality of Polish life at the time, as well as the yearning beyond that reality. I think the Poles didn’t quite know what to make of this enigmatic story with visual rhymes and connotations beyond what we can see’.

In the films he made in France – especially in *The Double Life of Veronique* and *Three Colours: Blue, White, Red* – Kieślowski rejected his 'moral duty to foreground the country's economical and political crises' (Dobson in Powrie 1999, p. 236) and his role as the Polish artist to defend 'both the population and the perceived national culture under the rule of imposed oppressive regimes' (ibid). Instead, he turned towards 'shared existential, temporal, and spiritual problems' (Ozcan in Morefield 2008, p. 25) and, as the result, in *The Double Life of Veronique* 'one unwritten word would appear to be still more significant: love' (Coates in Ezra 2004, p. 272). Thus, he did not fit 'the traditional image of “a great Central European auteur” obsessed with politics and history' and therefore 'should be examined in a larger than national context' (Haltof 2002, p. 196). Many Polish filmmakers have enjoyed great respect in Poland, not only as film directors but also as cultural authorities (Aitken 2001, pp. 225-226), very often being asked for their opinions and willing talking about the contemporary

problems of Polish society. But it was only after 1989 that they started to appear in television interviews and began to be considered, as Wyver (1989, pp. 219-220) suggests, the ‘conscience of the nation’

> These films, together with others by Zanussi and by younger directors like Krzysztof Kieślowski and Feliks Falk, acted as a kind of national conscience, questioning at a time of great uncertainty the moral and political implications of different courses of action.

According to Insdorf (2002, p. 8): 'art becomes a means to sustain national identity'. Therefore, filmmaking was taken very seriously by the Communist regime and they sought to control the whole process from beginning to end. Kieślowski's friend, and another great Polish film director, Agnieszka Holland recalls that when Kieślowski was travelling to promote his films, people used to ask him questions as if he were some kind of guru. They asked him not only how to make films and about the profession of the film director, but also what the meaning of life is and what the future holds. Zawiśliński (2007, p. 31) suggests that he treated it as his duty to reply to these questions. This was an extraordinary situation and can only be compared to the impact the films, and later the words, of Andriei Tarkovsky, which were forbidden in secular communist Russia, still have on young filmmakers around the world. This type of spiritual or moral filmmaking was always characteristic of the Eastern film system even though it did not really appear in Czechoslovakia or Hungary, it was very evident in Poland, Russia and China (Orr 1998, p. 8).

However, Kieślowski's films were sometimes also criticised abroad even in English-speaking countries. For example Dyer (2012, p. 146) states that *The Double Life of Veronique* 'made straight-ahead porn seem tasteful by comparison'. Although Canby (1991, p. C 18) admits that the film provided everything one could expect from a contemporary European film that had been realised in a new European community, that it was 'intellectually well bred' and 'bewitches the eye' (ibid). He went on to criticise it, suggesting that Weronika is a far more engaging character than Véronique and when the film shifts from one heroine to the other, it becomes 'both too literal and too fanciful, and sometimes inadvertently funny' (ibid). He also notes that it is the most beautiful of Kieślowski's films but at the same time the most opportunistic, that 'it has the shape of something manufactured to fit a co-production contract' (ibid).

Canby is not far from the truth in this statement as Kieślowski often admitted that he planned his film productions to fit in with the dates of the main film festivals. *The Double Life of Veronique* had to be and was ready for the Cannes Film Festival, *Three Colours: Blue* for the Venice Film Festival, *Three Colours: White* for the Berlin Film Festival and *Three Colours: Red* for Cannes again. He was very precise and surprised the producer of the *Double Life of Veronique* by saying that the heroine would die in the twenty-seventh minute of the film. He never called himself an artist but rather a craftsman and film directing was for him a multi-disciplinary craft. When the French newspaper *Liberation* made a survey among film directors asking them why they make films, Kieślowski replied: 'because I can't do anything else' (Zawiśliński 1994, p. 29). It was the shortest reply but he often suggested that other directors also often have the sense of absurdity of their work which he referred to as being 'unserious'.

The Double Life of Veronique might be understood as a film about East and West, and even though Kieślowski was trying to avoid such simple limitations, that is how it was viewed by some Polish critics. According to Przylipiak (1998) the film's message caused a lot of controversy, its supporters claimed that it was about the 'indefinable dimensions of human existence' (ibid) but the critics reproached it for an apparent lack of expressive meaning, evasiveness and simulation of the depth, as well as, for being too sugary or fairytale-like. It was also assumed that the relationship between Weronika and Véronique could be a metaphor for relations between Poland and France, or the rest of Europe (ibid):

> From one side the better perception of the film in the West than in Poland was analysed and it was decided that it results either from the negative attitude of the Polish critics or from the spiritual hunger of the Western viewers who would throw themselves with enthusiasm on anything that seems to contain an 'element of spirituality'. Generally the formal side of the film was praised, including cinematography, music, performance of the main heroine, as well as harmonisation of the whole, though at the same time some reckoned that the beauty of the film covered its emptiness.

Kieślowski (Stok 1995, p. 147) explained that he believed this conflict would always exist between himself and his serious critics in Poland (even though one could argue that it actually only started after his film *No End*) and would last until his death

> I cannot complain about the reception of Veronique by the critics at all, although even if they liked it they wrote: 'It's a beautiful film, I have a feeling that it's too beautiful', 'It's such a touching film, I'm not sure if it's not too touchy', 'something smells here of commercialisation', 'It's too beautiful, too moving', 'This heroine is too good', 'This actress is too warm'. These were the feelings expressed by the serious critics, as well as an anger that the film was not about Poland, our affairs, history and reality.

Another problem for Polish critics was presented by the so called 'Polish complex' (after Tadeusz Konwicki's novel of the same title from 1977) that manifests itself in two ways: in a belief that anything from the West is better than something from Poland and the real aversion to any Pole who achieves success abroad. As Nawój (2011) explains it

> Polish critics tried to read the film in the political context, used to such interpretations. It was also a result of a certain misunderstanding caused by the fact, that one of the heroines was French and the other one Polish. The comparison of their stories invented by the scriptwriters Kieślowski and Piesiewicz imposed such interpretation. The worse quality of the 'Polish version' – the death of the heroine, who was so to say 'produced as a trial', as an experiment by some inscrutable demiurge – was imposed by the nationality. Simply – Polish equals worse. For long years we got used to think in such way about everything that's around us as well as about ourselves. Therefore the reaction of the critics was not unjustified. In Poland lived the worse Veronique, the one that could be destroyed so everything becomes easier for the French one.

Why did Véronique learn from Weronika's mistakes and not the other way around? Was the film meant to infer that the West was learning from the East? In this political perspective it could be suggested that Western countries did not have to suffer Communism but could learn from the mistakes of Eastern nations which unsuccessfully implemented various '-isms' in order to build heaven on earth. Another noteworthy point is the long term relationship between Poland and France. Many Poles speak French and are fascinated by the French culture but it does not seem to be mutual. In 1994 *Three Colours: Blue* was nominated to the French Film Awards – Césars, and Piesiewicz recalled 'when we arrived the demonstration against hiring foreigners in cinematography was taking place and members of the Union threw tomatoes at us' (Zawiśliński 2005, p. 334). None of them received the award, however, the work of their French co-workers was recognised. Holland, who lived for years first in France and then in the US, explains (ibid)

> It is very hard for the French to accept a foreigner. They praise him as if they had created him, but only as long as he is in fashion, then they throw him off his pedestal with satisfaction. I always reckoned that one cannot feel really at home in France, unless one lives outside French society. Many are allowed in, maybe sometimes they feel it is too many, but only a few manage to slide into the salon. From the beginning I predicted that Kieślowski would start to receive blows from the French critics at some point - his success was too great for them to stand. It had already happened to Wajda, Polański, Tarkovsky and many others.

In France Kieślowski was always a stranger, at first he was enthusiastically received by the French who believed he was their discovery but soon they let him feel that they could only accept him within their own limitations. For them, Kieślowski was just one of many directors they had praised. They praised his last films but, as Holland foresaw, their attitude towards him was slowly changing and perhaps it accounts for his decision to retire from filmmaking. The Polish film critics, on the other hand, praised his early films, especially his documentaries, and turned away from him when he stopped addressing Polish subject matter in his later films. Woodward (2009, pp. 1-2) notes that

> For some, particularly Polish critics, Kieślowski's work up until 1989 was motivated by and important within the Polish communist context, but his last four films, all international co-productions made largely outside Poland and predominantly in France, demonstrated a suspicious involvement with beautiful images and a dreamy disengagement from the messy substance of the world, even while purportedly maintaining a commitment to ethical and existential investigations. (…) For critics who adopt this attitude, Kieślowski had clearly lost his bearings in the postcommunist, extra-Polish context.

He adds that 'Polish critics who decry Kieślowski's late non-Polish features on the basis of their elision of the material world, their exclusion of politics, and their aesthetic framing of suffering ignore how these films effectively engage with the larger European filmmaking tradition, with that tradition's discourses and aesthetics' (ibid, p. 127). However, Woodward seems to disregard the fact that they valued more highly those directors who – like Wajda – were the 'mirrors of the society'. Or as Sobolewski explains (in Coates 1999, p. 19): 'The disjunction between Kieślowski and the Polish critics (but not the public) steamed from our age-gold habit of dealing with artists as spokesmen for the community, promulgators of ideas, prophets painting out the way to others'.

Haltof believes that *The Double Life of Veronique* is a film about 'the relationship between Poland and Western Europe'. He observes that 'Polish critic Maciej Pawlicki (...) provides a parallel between the death of Weronika and the demise of the communist Polish People's Republic' (Haltof 2004, p. 119). He adds that for Pawlicki this film was Kieślowski's 'farewell to a Poland that no longer exists' (ibid, p. 121) and quotes other unfavourable opinions of the film by Polish critics. Lubelski suggests that the film shows Kieślowski's 'disappointment with Poland' and his 'unrequited love for Poland' (ibid), Mariola Jankun-Dopartowa describes its so-called 'kitsch sensibility' (ibid, p. 125) and Tadeusz Sobolewski criticises what he viewed as its 'schmaltzy finale' (ibid).

In 1996 in the June edition of the American *Premiere* magazine Harvey Weinstein, co-founder of Miramax Films, wrote an article about the late Kieślowski called ‘To Smoke and Drink in L.A.’ where he said that Kieślowski always concentrated on ‘human nature’ (Weinstein 1996, p. 35) –'although he lived in a world permeated by politics, Krzysztof's films were always about the human condition' (ibid). Kieślowski’s once said 'I was involved in politics for as long as I believed something could change, that it could have some impact on the direction of our country. When I lost that faith again, I didn’t feel like being involved anymore. That was probably the main reason why I turned my back on politics.' (Zawiśliński 2007, p. 292).

Jerzy Stuhr, Kieślowski’s co-worker and actor in many of his films also noted that his films were mostly about human experience (Miklos 2001, p. 200). In communist Poland it was almost impossible to ignore politics; society was divided into two camps and you had to support one side or the other (ibid, p. 220). Stuhr also mentioned that in the communist period, before 1989, even anti-politics became politics (ibid, pp. 220-221) or in other words that even being apolitical became a political stand. At that time, many were against Kieślowski, as he tried to avoid politics in his films he was criticised for it. Even *No End* – a film about the martial law – was not strictly political. In times when everybody had to be involved in politics it was quite courageous of Kieślowski to avoid this subject in his films. Instead he concentrated on people and tried to represent things which do not depend on politics and which are the same both in a communist country and in a western democracy.

Weronika encounters some quite particular figures in Kraków: first her aunt's lawyer who is a dwarf, then an exhibitionist in the park and finally a bowed old lady carrying heavy bags. The motif of an old person of the same gender as the main character began to appear in *The* Decalogue and will be more widely discussed in the next chapter. However, here we will have a closer look at the first two figures. Weronika's aunt invites the lawyer to make her will because, as she says, in their family everybody dies when they are healthy. Weronika's mother also died quite young so it looks as there is a history of some kind of the illness in the family. The lawyer is played by a dwarf actor, Janusz Sterniński.

Kieślowski also used a person with dwarfism in *Camera Buff* but Tadeusz Rzepka who played Wawrzyniec was not a professional actor. Coates (1999, p. 44) notices that 'Filip Mosz, the documentarist of *Camera Buff*, being the only image-maker among Kieślowski's protagonists, was probably the most credible double. In the classic scenario of doubling, self and reflection meet in simultaneous face-off.' Kieślowski seems to admit that he used Filip as his alter ego by saying: 'There were many documentaries which I didn't make. I managed to put a few of them into *Camera Buff.* The film buff makes them as amateur films. A documentary about pavements, or about a dwarf.' (Kieślowski in Stok 1997, p. 208). Haltof (2004, p. 48) also observes that Kieślowski 'utilises his earlier unfinished documentary projects, for example about a worker-dwarf, that are produced in *Camera Buff* by Filip.' Kickasola (2004, p. 125) calls Wawrzyniec 'the crippled worker'. Kieślowski's documentaries often showed people with different physical deformations (dwarfism, humps) or illnesses (blindness, tuberculosis) and he was used to seeing such people while studying in post-war Łódź, often called 'Polish Manchester' (Haltof 2004, p. 9).

Krzysztof Piesiewicz, when asked about the dwarf-lawyer, replied that he was 'a sign of changes, showing that some professions lose their essence, stop being a mission and start being corporate, one more way of just earning money! They change their ethos, their sense, and become one more stall on the market.' He called it a 'change of paradigm' and his explanation refuses to give any deeper meaning of this character in the film. However, for Kickasola (2004, p. 249) the lawyer 'symbolizes something of the illicit, daring sexual enterprise that Weronika relished describing to her aunt a few scenes earlier and its ultimate

poverty. He also functions as a threatening spectre – a dark figure of death'. On the other hand he adds that 'the appearance of a passing flasher is an odd, carnivalesque element here, similar to the oddity of the midget lawyer hired to finalize her aunt's will.' (ibid, p. 249). Freeland (2004, p. 97) suggests that all these three figures are just a matter of a blind chance:

> (...) from our quick glimpse of the man in an overcoat who flashes his genitalia at Veronika as her head hangs down after she is stricken with heart pains, to the old lady she sees loaded with heavy shopping bags, to her aunt's lawyer who just happens to be a midget. The emotionally compelling encounter between the doubles, when Véronique visits Krakow on the tourist bus, is itself a matter of sheer contingency.

Piesiewicz, when asked about the exhibitionist, replied 'I think that scene is prophetical. Don't we live in an all-embracing space of exhibitionism from one side and reinforced by a cruel voyeurism on the other? I think that now we are reaching the climax of this phenomenon and technopoles favour it!'. Haltof (2004, p. 119) describes that scene as follows: 'Weronika at the *Planty* park in Kraków when she suffers heart problems, kneels in pain and notices the slowly approaching male exhibitionist who exposes himself and passes silently.' However, the park where Weronika appears is not the Planty park, nor does she kneel in the scene but sits down on the very end of a bench. Haltof does not try to explain why the exhibitionist appears at all or what his presence might mean for the heroine. Could he be a messenger of love, showing her that what really matters is the sexual side of human nature and offering her the last chance to change her destiny and avoid death?

Véronique pursuits the inner voice telling her to reply to Alexandre's clues and finally meets him in Paris where they finish in a hotel room. When they wake up they declare their mutual love and start to get to know each other better. Véronique empties the content of her purse in front of Alexandre and he finds the contact sheet of a photo of Weronika that Véronique took on the main square in Kraków, without being aware of it. When Véronique sees Weronika, she starts to cry and Alexandre tries to console her by making love to her. Although they become a couple, when she sees that he is going to use her story for his own purposes, she leaves him and goes back to her father's house where she feels safe,

Did Veronique really fall in love with Alexandre? Or maybe she was just in love in the feeling of being in love? Or with the idea that he was, or at least he told her he was, in love with her? In reality they did not know each other very well and were probably just in love with their imaginary representations of each other. Kieślowski himself speculated about their relationship

> I imagine Véronique doesn't spend her life with Alexandre. At the end, you see her crying. She's crying when he suddenly reads her his book and the way she looks at him isn't in the least bit loving, because, in effect, he's used her life. He's used what he knows about her for his own purposes. I think she's much wiser at the end of the film than at the beginning. Alexandre's made her aware that something else exists, that the other Weronika did exist. He's the one who found the photograph. Véronique didn't even notice it among the dozens of photographs she had. He's the one who noticed it, and perhaps he understood what she couldn't understand herself. He understood, then used it. And the moment he used it, she understood that he probably wasn't the man for whom she was waiting for so desperately, because the moment this came out into the open, something she possessed, something which was so terrible intimate as long as it wasn't disclosed, was automatically, or almost automatically, used. And when it was used, it stopped being hers; and when it stopped being hers, it was no longer mysterious. It was no longer personal. (Stok 1997, p. 182)

Many authors write about the connection between the ninth episode of *The Decalogue* and *The Double Life of Véronique* but *Decalogue 7* also has some things in common with Kieślowski's next film. Firstly, the actor who plays Majka's father in *Decalogue 7*, Władysław Kowalski, plays also Weronika's father in *The Double Life of Véronique*. Secondly, here we see for the first time children's genuine reaction to the theatre performance during the play. Weronika is a 'copy' or a double of Ola. Insdorf (2006, p. 120) states that 'Ola is obviously an embryonic version of Veronika' and Kickasola (2004, p. 233) adds that 'Ola (Jolanta Piętek-Górecka) stands as a clear prototype for the character of Weronika in *The Double Life of Véronique*, as she also sings the music of Van Budenmayer'. However, he then incorrectly states that:

> In the screenplay Ola dies in surgery, having decided to pursue singing, according to her mother's wishes. Not only does this solidify her connection with Weronika in *The Double Life of Véronique*, but her passing becomes something of watershed event for Roman as he attempts suicide shortly after. It is not clear why Kieślowski cut this scene from the film, but Ola's power in Roman's life remains the same. (ibid, p. 234).

In the film she does not die but she actually reappears and tells Roman after that she hates him because she has become somebody else. She now wants to sing and for lots of people listen to her. We don't know what kind of operation she has had but it can be assumed that it was heart transplantation as Roman told her earlier that these kind of operations are normally done only when necessary. This would explain her feeling of becoming somebody else, as she now has somebody else's heart. A similar idea is used in the film *21 Grams* by Alejandro González Iñárritu from 2003, where a man who had a heart transplant looks for the donor's wife. He says he wants to know who he is now as if he was saying he is now another person. He falls in love with the donor's wife as he now has the heart of her husband who also loved her very much.

Insdorf (commentary, DVD extras, 2011) observes that in the *Double Life of Veronique* 'There's nothing inherently French or Polish (...) and Kieślowski said that there's a universality that interested him much more that national identity'. She adds (ibid) that: 'If there's anything really Polish about *The Double Life of Veronique*, which doesn't have as much of a nationality as Kieślowski's earlier films, it's this kind of really dark humour, a kind of ironic note that enters even a dramatic situation'. Therefore 'if there's a reason why his films have touched audiences so deeply across the entire world, it is perhaps because his stories depict universal themes of longing, of fear, of love and of a search for meaning' (ibid). She stresses that 'the co-writer Piesiewicz said in 1997: 'We wanted to make a film about nostalgia, the yearning for art, love, for closeness. And again, if there's a Polish element in this film, it might be that „tęsknota", a Polish word that means yearning for something that isn't quite clear' (ibid). Using Bisko's list again, other Polish elements in this film will be now identified.

Starting with the ***landscape***, in the Polish part of the film we can see Stary Sącz, and Kraków, ex capitol of Poland. The Polish characters' ***clothing*** is typical for their times and different from Western clothes. Also, in the first scene Weronika is in gala-dress, typical for school ceremonies, such as the beginning or the ending of an academic year. In later scenes she wears the clothes of Kieślowski's daughter, Marta. The ***language*** of the first part of the film is Polish and the actress Irène Jacob learned her lines phonetically but because of her strong accent she was eventually dubbed. Next, trace of ***complaints*** we could

find in Weronika's statement that her audition went well, 'even too well' and that it scares her. That portrays a typical Polish attitude towards life, where everything is either too small or too big but never right. Then *diminutives* are also present in the Polish part of the film, where for example Weronika's boyfriend Antoni is called Antek. Finally, formal *forms of address* are used in both parts – „pan" or „pani" in Polish and «vous» in French.

The general idea of *courtesy towards women* seen as an idea of a lady and her knight can be seen here in a very Polish assumption of women who are more sensual, have intuition and follow their feelings, which contrasts with the West where a woman is more a man's equal partner. Subsequently, *envy* is visible in the scene when the woman in the hat looks hatefully at Weronika when she wins the contest. It looks as she was also taking part in this contest and lost. We later see this woman in the French part of the film. She reappears at the Paris Saint-Lazare station, shocked to see Véronique as if she had seen a ghost. They looked at each other but because of no sign of recognition in Véronique's eyes the woman does not approach her. It is unclear to the audience who this character is but we realise that she must at this point know that Weronika is dead. Although she realises that she must be looking at Weronika's double, this encounter still leaves her with an uncanny feeling. It is likely that the woman had taken over Weronika's part in the concert and that she is in Paris because the concert party is touring, fulfilling Weronika's dream, singing and travelling around the world. She is, in a way, also Weronika's double and plays an important role in the film.

Also, *health* is an important part of the story. Weronika has a weak heart and dies of a heart attack. Insdorf (2006, p. 131) poses the rhetorical question 'is death of the Polish woman a warning to her French counterpart to stop singing?' Véronique resigns from her singing lessons and concentrates on teaching music at a primary school. Then, as we read in Haltof (2004, p. 117) both Weronika and Véronique 'each uses a golden ring to rub her eyelid' or as Insdorf (2002, p. 130) observes, both Weronika and Véronique are 'prone to rubbing their lower eyelids with a ring' and Kickasola (2004, p. 259) adds that 'the next scene shows her toying with the ring against her eye, just as Weronika did before her fatal performance' (ibid, p. 250):

> Weronika continues her preparations for the big concert, rubbing her eye with a ring, carefully pushing the eyelashes down (…) This quirky habit with the ring unites Weronika and Véronique (the latter apparently has the same habit), but the time and detail given to these images suggests a connotation beyond mere narrative connection.

It is a commonly held belief that rubbing an itchy eye with a gold ring is supposed to stop a stye from appearing at the base of the eyelashes. However, it is believed by many people around the world to be a way of prevention and not the treatment. Therefore both Veroniques are just simply trying to prevent it. Finally, the famous Polish *hospitality* is presented here in the fact that Weronika stays with her aunt in Kraków and lives in her home and not in a hotel or a rented apartment.

In both parts we see a *school* – in the beginning of the film Weronika is singing at the school gala. When it starts to rain and other girls take shelter, Weronika continues singing and seems to enjoy getting wet. Later in the film she often appears to enjoy little details like that, such as raindrops or dust falling on her face. In a same way Véronique enjoys the last rays of the sun on her face. This brings to mind Amélie Poulain from *Le Fabuleux Destin d'Amélie Poulain* by Jean-Pierre Jeunet from 2001 who also enjoyed 'small pleasures' such as 'dipping her hand into sacks of grain, cracking crème brulée with a teaspoon and skipping stones at St. Martin's canal'. And then we learn that Véronique is a music teacher in a primary school in Clermont-Ferrand, despite Kickasola's (ibid, p. 243) assertion that 'she lives in Paris'.

The scene when she watches the puppets show with her pupils is a reflexion of the scene from *Decalogue 7* where the camera observes Ania's and others' similar reactions to the children's play. Next, *politics* is already mentioned is present in the form of the Lenin's monument, demonstration and car explosion. Finally, *public transport* is used by Weronika in two scenes of the Polish part. First she takes a train to Kraków to visit her aunt who is unwell. Some English speaking authors mistakenly suggest that she went to Warsaw (i.e. Ruppert 1992, p. 63) probably because Véronique later goes to Paris, the capital of France. However, Kraków was the capital of Poland before King Sigismund III Vasa transferred it to Warsaw in 1596. More surprisingly Kickasola (2004, p. 259) not only suggests that she made a 'fateful trip to Warsaw' but also states

that she took the 'bus' (ibid, p. 248) when the scene is quite obviously shot on a train. Later in Kraków she takes a tram while Véronique owns her own car, which is an unattainable luxury for a girl of her age in Poland.

Weronika shows *pro-family attitude* because she has an official long term boyfriend, who has clearly been introduced to her father already and does not have one night stands like Véronique. Falkowska (1999, p. 140) suggests that Véronique makes love to her 'boyfriend' when she first appears. However, from their conversation it is clear that they have not seen each other since their A Level exams. Also, his character does not appear again in the film. Véronique does not seem to have stable love life but rather casual relations with men. When she goes to school, we see her work colleague approaching her in quite intimate way. He tries to invite himself to her place and it seems like he might have already been there before. In regard to *friendship* Weronika appears running with her friends in the rain at the beginning of the film. Later, she calls her friend Marta from Kraków and goes to see her at a choir rehearsal. Weronika has strong *family ties* with her father and aunt, while Véronique only with her father. Regarding *old age* we see two old ladies in this film – one is seen by Weronika who wants to help her and the other one by Véronique who does not react in any way. In case of Weronika, *the Polish mother* is absent in the film, as is French Véronique's mother. We only hear their voices when both Veroniques are *children* and their mothers are still alive. It is the infamous year 1968 and both young girls are 2 years old. Finally, we see Weronika's *individualism* when she starts to sing at her friend's choir rehearsal.

In regard to *money* we can only assume that Véronique's character has more than Weronika's who does not have a car and cannot afford to rent a flat (she lives first with her father and then with her aunt) or to buy fancy wireless headphones (she has an old walkman). Also, while Weronika's father has a nice old flat in Poland, it is obvious that Véronique's father owns a whole property and an immense house. Therefore there is a big gap between the characters in terms of material possessions. According to Insdorf, there is some dark *humour*, for example in the scene with the exhibitionist. Finally, *emigration* is not mentioned in this film, but one interpretation is that Véronique is Weronika having immigrated to France.

At the beginning of the film we see *Christmas Eve*. Little Weronika, with her head upside down, is looking at the night sky and searching for the first star which heralds the beginning of Wigilia (Christmas Eve). Therefore Kickasola (2002, p. 245) is mistaken when he says that Weronika's mother talks about 'the Christmas Star', as it is in fact 'the Christmas Eve Star' („gwiazda wigilijna" or „gwiazda Betlejemska"). But Insdorf (2006, p. 128) correctly states that they 'look for the stars on this winter night, almost Christmas Eve'. It is an old Polish tradition to start the Christmas Eve meal when the first star appears and this meal (Kolacja Wigilijna) is more important than Christmas Day itself. Poles then sit down at the table and traditionally eat carp rather than meat. Presents are distributed after the meal and then very often the whole family goes to the Midnight Mass. The same traditions are reflected in *Decalogue* 3.

On the other hand, little Véronique and her mother talk about the spring and the first leaves which Véronique is examining through a magnifying glass. She later uses the same magnifying glass to look at the envelope which Alexandre sends her and especially at the stamps, which is how she finds out that it was sent from Paris Saint-Lazare station. This use of the magnifying glass brings to mind Jurek from *Decalogue 10* who also used an identical one to look at the stamps collected by his late father. The magnifying glass is a symbol to signify that these characters are trying to understand people better. The images in the film are distorted not only by the magnifying glass but also by glasses (both Weronika's father and Alexandre wears them) and by the transparent ball.

Coates (2002, p. 215), while discussing the opening of *The Double Life of Veronique* notes the difference between 'the Polish perspective [of] a vertiginous inversion of the wintry city night sky, the French one that of summer close to earth' and adds that 'the asymmetry in their stories' length germinates doubts about the real equality of "East" and "West", the relative marketability of different cultures' (ibid). If 'the star, the reference to Christmas, and the child all carry connotations of spiritual hope and renewal – a metaphysical context for the image' (Kickasola 2004, p. 69) then Weronika symbolises the East being close to the sky (metaphysic) and Véronique represents the West being close to the Earth (materialistic).

If we pursue this comparison of Weronika-sky and Véronique-earth, a deeper interpretation of the symbolism might be suggested that the East represents of ideas and the West, material goods. Or, as Haltof (2004, p. 119) notes 'Weronika is introduced in the winter (symbolising death) and Véronique in spring (representing re-birth), which also indicates that Weronika's experiences precede those of her French double'. I agree with Kickasola (2004, p. 246) that 'the two images opening the film exhibit two primary modes of searching: an inverted perspective (a new angle) and the microscopic perspective (a detailed, enlarged view). Loosely interpreted, these approaches parallel the mysticoreligious approach and the scientific method'. This brings to mind the ballad entitled *Romantyczność* (*Romanticism*) by Adam Mickiewicz in which he says that „Czucie i wiara silniej mówi do mnie niż mędrca szkiełko i oko" translated as 'faith and love are more discerning than lenses or learning' by W.H. Auden and as 'feeling and faith speak more clearly to me than the lenses and eye of the sage' by Angela Britlinger. I would translate it as 'sense and faith speak more strongly to me than the magnifying glass and the eye of a thinker'. This poem praises feelings over thought as Romanticism did in contrast to the preceding Age of Enlightenment.

The *music* of H. Van den Budenmayer present in the film is a symbol of art that for Weronika is more important that love or death. Some *alcohol* is mentioned (Weronika's aunt played cards and drunk all night) but we don't see any. There is a general metaphysical, mystical and surreal *atmosphere* deepened not just by the music but also for example by the mentioned distorting view through the caoutchouc ball, as well as the presence of a dwarf or an exhibitionist. Finally, Insdorf (commentary, DVD extras, 2001) see signs of *Romantism* in the film

> It's intriguing to contrast a Polish director like Kieślowski with typical Hollywood motion pictures because the happy end that we're used to, very often ends in a man and a woman coming together, and the assumption that because they are a couple, the future is bright. In Polish cinema there's very often a sense of unease even in romantic love, suggesting that a man and a woman who come together are bound to have join for only a fleeting moment and that romance is not the panacea that allows for meaningful life. There's also a kind of a darker romanticism in many Polish works of art that is perhaps linked to a yearning, kind of spiritual void, that can't really be filled only by romantic or erotic love.

From the seven *sacraments* we see the end of Weronika's funeral and the habit of throwing soil on the coffin from her point of view, as if the coffin was transparent. There are some *superstitions* shown in the film, including Tarot cards and also a caoutchouc transparent ball with colourful stars on, that Weronika uses it to look through. The ball distorts and inverts the image of the houses she passes by. Haltof (2004, p. 119) describes some 'blurred images seen through a transparent toy ball' and adds 'during Weronika's journey to Kraków when she sees the 'upside-down church' (ibid) when, in fact, the image of St. Catherine's Church in Grybów (a small town outside Stary Sącz) appears to Véronique when she falls asleep in the hotel in Paris, lying next to Alexandre.

Weronika later plays with the same ball in the scene where she receives the music score to learn, and as she walks along the corridor of an old building, she bounces it, making small specks of plaster dust fall on her face as if they were raindrops. Such caoutchouc balls used to be quite popular toys in Poland and the fact that Weronika took it with her to Kraków might suggest that for her it is a talisman to bring her luck. English language studies have described it as 'a little plastic ball that reflects' (Insdorf 2002, p. 130), a 'childhood bauble' (Kickasola 2004, p. 75), a 'toy ball' (Haltof 2004, p. 119) or a 'magic glass ball' (Žižek 2001, p. 50). However, if it was made of glass it would not bounce but break.

Žižek (ibid, p. 50) even compares it to the glass ball from *Citizen Cane* (1941), and states that 'Veronique takes into her hand the magic glass ball and, after shaking it, focuses on it'. Yet she never shakes it and nothing suggests that the ball is magical. Kickasola (2004, p. 248) also sees it as a 'tool of divination (not unlike the divining pendulum in *Decalogue VI* and *A Short Film about Love*)'. Therefore, we could add it to other signs of *spirituality* in this film, matching with other pagan beliefs, for example the presence of ghosts of dead people influencing the lives of the living ones the way that Weronika has an impact on Véronique's life. There is no sign of *patriotism* here, however, *history* repeats itself when Weronika's song stops suddenly like Hejnał Mariacki (St. Mary's Trumpet Call). According to the legend, Mongol troops approached Kraków. The trumpeter on a tower of St Mary's Church started to play the Hejnał and the city gates were closed before the Tatars could ambush the city. However, he was shot in the throat and ended abruptly before completing the anthem.

However, there are not only traces of Polishness in this film (and not only in its first Polish part) but also many examples of Kieślowskian motifs. A few of them were given in this chapter and there more of them in the other chapters of this thesis. Some of these motifs started to appear in Kieślowski's films even before *The Decalogue* or *No End* which marked the start point of his cooperation with Krzysztof Piesiewicz or Zbigniew Preisner and they reach far back to his documentaries and early feature films. For example, as Kickasola (2004, p. 258) observes that 'as Véronique dashes out of the train station, she slips on the pavement'. Weronika also slips on the Main Square while trying to collect the music score after one of the protesters bumped into her and knocked it out from her hand. It is clear that Kieślowski's heroines slip when they are in distress: thus, in *Red,* as Valentine left the house of one of the judges' neighbours on whom he was eavesdropping, she was distressed, slipped and almost fall on the stairs. This is one of the connections between *The Double Life of Veronique* and *Decalogue 7,* in which Ewa is looking for Ania after the show, and also slips on the stairs of the Palace of Culture and Science in Warsaw.

2. 2. Kieślowski and Accented Cinema

As previously mentioned, the concept of exile is an important part of the Polish national identity. In his book titled *An Accented Cinema. Exilic and Diasporic Filmmaking* Hamid Naficy (2001) introduces the idea of 'accented cinema', made by postcolonial directors, mainly from the Third World but also 'several key Russian, European, Canadian, and American filmmakers in exile are also featured' (ibid, p. 3). According to Naficy 'deterritorialized peoples and their films share certain features, which in today's climate of lethal ethnic difference need to be considered, even emphasized' (ibid).

The components of such films are: an open-form and closed-form visual style; fragmented, multilingual, epistolary, self-reflexive, and critically juxtaposed narrative structure; amphibolic, doubled, crossed, and lost characters; subject matter and themes that involve journeying, historicity, identity, and displacement; dysphoric, euphoric, nostalgic, synaesthetic, liminal, and politicized structures of feeling; interstitial and collective modes of production; and inscription of the biographical, social, and cinematic (dis)location of the filmmakers (ibid, p. 4). They feature important transitional and transnational places and spaces (such as: borders, tunnels, seaports, airports and hotels) and vehicles of mobility (such as trains, buses, and suitcases) that become 'privileged sites for (…) examination of journeys of and struggle over identity' (ibid, p. 5).

Accented filmmakers could be divided into three groups: Exilic (exile can be internal or external), Diasporic (diaspora movements can be classified according to their motivating factors) or Postcolonial Ethnic and Identity (with the emphasis on their ethnic and racial identity within the host country). As Naficy observed, 'the tremendous toll that internal exile, restrictions, deprivations, and censorship in totalitarian countries have taken on filmmaker has been widely publicized. What has been analyzed less is the way such constraints, by challenging the filmmakers, forced them to develop an authorial style' (ibid, p. 11). It is argued here that Kieślowski was an accented director, who has chosen the internal exile first during the Communism and then from all the organised Polish institutions in Democracy.

There are different kind of diasporas based by various factors and Naficy gave ‘the following classifications and examples: victim/refugee diasporas (exemplified by the Jews, Africans, and Armenians); labor/service diasporas (Indians); trade/business diasporas (Chinese and Lebanese); imperial/colonial diasporas (British, Russian); and cultural/hybrid diasporas (Caribbean)’ (ibid, p. 14). Polish diaspora, called Polonia, based all around the world but mostly in both Americas, Europe and Australia, had various motivating factors, changing over time. At first, there was the victim/refugee diaspora that left Poland during the partitions, and then the labor/service diaspora looking abroad for a higher paid work and better conditions of life.

Naficy explains further that exilic cinema is ‘dominated by its focus on there and then in the homeland’, diasporic cinema ‘by its vertical relationship to the homeland and by its lateral relationship to the diaspora communities and experiences’, and postcolonial ethnic and identity cinema ‘by the exigencies of life here and now in the country in which the filmmakers reside’ (ibid, p. 15). Therefore Kieślowski’s documentaries and early features were exilic and his late French films represented more postcolonial ethnic and identity cinema. He never went through the diasporic phase because he never permanently moved from Poland. However, his films made in France were obviously accented and *Three Colours: White* could be called diasporic because it partly shows and discuss the life of Poles abroad.

In accented cinema ‘by performing multiply functions, the filmmaker is able to shape a film’s vision and aesthetics and become truly its author’ (ibid, p. 49) exactly like Kieślowski who was a real auteur, always keeping control of the final shape of his films, from writing the script to the editing process. Even though at the end of his career he worked abroad and the crew of his last four films was multilingual. According to Naficy ‘multilinguality is a third characteristic of the accented mode, which is driven by the many languages of the filmmakers and their crew, the stories they portray, and the situated audiences whom they address’ (ibid, pp. 49-50). He adds that ‘the production process of the accented films is convoluted: funding sources, languages used on the set and on screen, nationalities of crew and cast, and the functions that filmmakers perform are all multiple’ (ibid, p. 51).

Naficy remarks that accented films ‘are simultaneously local and global’ (ibid, p. 4). Therefore one could call them ‘universal’ or ‘cosmopolitan’ and according to Hjort (2010) the second term is the most suitable here, however, these three terms are very similar and can be used interchangeably. Hjort (ibid, p. 21) provides an example of the Hong Kong director Evans Chan stating that his films should be called ‘cosmopolitan’ rather than ‘exilic’ and states that it is the most ‘appropriate term for what Hamid Naficy might call Chan’s “accented” transnational cinema inasmuch as this director has the freedom to move back and forth between different sites’. Kieślowski’s situation was exactly the same – he moved freely between France and Poland in the last few years of his life. Similarly to Luis Buñuel, who was ‘regarded as the embodiment of the national cinemas of both’ Spain and Mexico (Naficy 2001, p. 55), Kieślowski is listed and discussed in books about the cinema of both Poland and France.

Naficy writes about Buñuel that ‘his multifaceted situation as an “exilic”, “Spanish”, “Mexican”, and “international” director demonstrates that as partial and multiple subjects of nation-states, accented filmmakers not only are in a position to critique the home and host societies but also are themselves posed to receive intense criticism from their compatriots everywhere’ (ibid, p. 55) is also true about Kieślowski. His films were better received by critics abroad than in his native Poland and there are many reasons for this, some of which have already been discussed in this thesis. However, there is a contradiction which now deserves greater attention: accented filmmakers are expected to film their own communities but the way they show their nationality or ethnicity is not usually appreciated. Naficy lists three films (*Reassemblage* and *Naked Spaces – Living Is Round* by Trinh T. Minh-ha about Africa and *Nightsongs* by Marva Nabili about Chinese community) as examples of insider/outsider opposition that shows how filmmakers are limited (ibid, pp. 70-73) and that ‘to the accented filmmakers’ dilemmas, the following two must be added: how to balance ethnic and national loyalty with personal and artistic integrity, and how to reconcile universalism, with specificity’ (ibid, p.82). Naficy explains this situation by stating that ‘as expected, the filmmaker’s politics of location and the films’ narrative shifts have alienated compatriot and cross over audiences (...) since in the process they signified upon both the homeland’s culture and the exiles’ lifestyle’ (ibid, p.81).

Shohat and Stam (1994, p. 343) notice this paradox and thus raise the question: ‘how can scholarly, curatorial, artistic, and pedagogical work “deal” with multiculturalism without defining it simplistically as a space where only Latinos would speak about Latinos, African-Americans about African-Americans and so forth, with every group a prisoner of its own reified difference?’. Therefore, accented filmmakers need to look for both finances and appreciation outside their own national audiences. That was one of the reasons that Kieślowski made his last films in France. Naficy (2010) notes ‘located astride cultures and addressing multisided and multilingual audiences, accented filmmakers naturally seek funding from multinational sources’ (ibid, p. 56). However, there is a catch because accented filmmaker’s ‘popularity is dependent on the unpopularity of the government’ (ibid, p. 87), until the readjustment or ‘normalization’ of political situation in their country, and ‘foreign film festivals can construct a national identity and an auteur identity, but they can also distort both. And if a notorious government is removed, those identities are likely to be readjusted’ (ibid, p. 87). In Kieślowski’s case this statement was true during the Communist era, however, after 1989 he proved to be more universal than other Polish filmmakers, especially Wajda with his very Polish-concentrated films. Following on the subject, Naficy (ibid, p. 221) writes

> The Third World or postcolonial filmmakers discussed here, who live in First World exile, are often regarded as belonging neither to the margins nor to the center of their original cultures. Sometimes they are marginalized there because they are thought to have become part of the center of the First World. Conversely, at times they are considered central in their original countries precisely because they have entered the halls of discursive power in the First World. In the First World, on the other hand, they are often pushed to the margins against which the First World defines itself. However, sometimes, and in certain circles of the First World, they are thought to be central to the very definition of the First World.

Therefore the idea of the national identity of accented filmmakers is complicated. According to Naficy ‘the various global transformations in the last four decades have problematized the received models of belonging and the predetermined notions of self and nation. (...) If it can be constructed, identity can also be reconstructed, deconstructed – even performed’ (ibid, p. 269). However, ‘accented cinema not only constitutes a transnational cinema and identity but also is a constitutive part of the national cinemas and national

identities' (ibid, p.95). Any film of the filmmaker can be seen as 'the performance of the identity of its maker. (…) As such, filmmakers do not have to appear in their films, and their films need not to be about them or be based on their lives for them to be considered as performance of identity' (ibid, p. 282). Naficy gives the example of Atom Egoyan and his work: 'ethnicization in Egoyan's films ranges from the veiling of his Armenian ethnicity to its full unveiling in his 1993 film *Calendar*, and finally to is near eradication in his latest work. However, even in films that engage in veiling, Armenian ethnicity and nationality are often present, but in latent or submerged forms' (ibid, p. 283). Kieślowski's situation was similar – in some films his Polishness is more visible than in others but it is always present in his work.

Kieślowski hid himself behind the characters of his films. Naficy (ibid, p. 277) observes that 'autobiography is a strong motif of the accented cinema' and gives some more examples of other filmmakers and the way they use their own life in films (ibid, p. 278)

> Although the exilic films of both Naderi and Mekas are autobiographical, a key difference between them is the manner in which autobiography is inscribed. While Naderi allegorizes his autobiography in *The Runner* and *Manhattan by Numbers* by hiding behind doubles whose stories are largely based on his own, Mekas inscribes himself in his films as himself manifestly, fully, and indexically. Their films of self-inscription may have something to do with their deep differences in feeling structures, which are pessimistic and nostalgic, respectively.

Using the characteristics of accented cinema identified by Naficy, Kieślowski's films will now be considered. *Blind Chance* from 1987 starts with Witek remembering different events from his life that are later mentioned in the film. Naficy states that 'a frequent narrative device in the accented films is return by means of flashbacks, inscribing recollection or reimagination of the experiences of childhood and of homeland' (ibid, p. 235). Naficy also mentions while writing about *Song of the Exile* by Ann Hui that 'as forms of symbolic return, flashbacks overdetermine the structure of return in the film' (ibid, p. 233). Kieślowski's use of not only flashbacks but also flashforwards and fades away (especially in his trilogy *Three Colours: Blue, White* and *Red)* will be discussed in more detail later in this thesis.

Apparently ‘for exilic transnationals, some of their key moments of border crossing occur in certain empirical border places that are cathected with affect, such as airports, seaports, and railway stations, and which act as portals to other places and times’ (ibid, p. 238). Witek’s life takes three different turns at the Łódź railway station after he chases the train going to Warsaw. Another portal opens at the end of the last version of his life when he takes a plane from the Warsaw airport. The last scene might also be the beginning of three visions of his life, depending on whether he takes his plane or not, as shown in the first and second part of the film. Finally, Naficy writes the following about *Letter from Siberia* by Chris Marker: ‘the visuals are repeated three times, each time with a different voice-over narration that transforms the meaning of the images: the first voice-over is pro-Soviet, the second anti-Soviet, and the third more or less “objective”. Let the spectators think that Marker favours the last version, the voice-over concludes by stating: “But objectivity isn’t the answer either”’ (ibid, p. 148). Thus it could be compared to three versions of Witek’s life and argued if the last one is the real one, as most of the critics believed**.**

Other motifs of accented cinema (on the basis of Naficy’s Appendix, p. 200) in early Kieślowski’s films from the period of his internal exile would be:

1. Juxtaposition of public history with private (*Blind Chance* but also *No End*)
2. Third Cinema aesthetics – Historically conscious, politically engaged, critically aware, generically hybridized, artisanal mode of production (most of Kieślowski’s documentaries and also both *Blind Chance* and *No End*)
3. Identity – Quest for wholeness, for healing of split identity and Performativity of identity (main characters of *Personnel, The Scar, Camera Buff* and *Blind Chance* are looking for their true identity, in the meantime performing the identity expected by the society)
4. Historicization – Attempt to recount and account for personal/national past (*Blind Chance* and *No End* mentioning important events of Polish history)
5. Politicization – Interpreting all things politically, interjection of politics from inception to reception (*Blind Chance* and *No End* – the two most politicised films by Kieślowski)
6. Authorship – Filmmakers overdetermine authorship by performing multiple functions in films (Kieślowski wrote scripts, filmed and edited all his features)

7. Integrated practice - Filmmaker involved in all phases, from preproduction to exhibition (all Kieślowski's features – from writing the scripts to editing)
8. Multiple functions – Filmmaker serving multiple roles from beginning to end (Kieślowski was helping everybody on the set)

Kieślowski's late films will now be considered in more detail to look for the accented components mentioned by Naficy, starting with *The Double Life of Veronique*. Naficy observes that this film 'filmed in Poland and France, contains two characters (Weronika and Véronique, respectively) who are each other's double without knowing one another. However, they are in touch, as Kieslowski states, by means of "intuition", "presentiment", and "sensibility" (quoted in Stok 1995, p. 173). These methods of communication, of being in touch, are part of the tactile optic of exile' (ibid, p. 315, n. 30). He adds that in the exilically accented films 'the nostalgia for the monument (…) is posited as masculine and heroic, making return to it less enveloping and nurturing' (ibid, p. 161) which brings to mind one of the first scenes of the film again in which Lenin's monument is taken away, and Ruppert's (1992) suggestion that it means the end of the 'authoritarian patriarchy'.

The idea of doubles and doppelgängers seems to be an important part of the accented cinema, probably caused by the double identity of the exiled. Naficy observes that in *Speaking Parts* by Atom Egoyan 'one character appears to be a partial double of another or in some uncanny way an echo or a shadow of the other. Thus there is a multiplying effect of identity at the same time that each character is less than whole' (Naficy 2001, p. 252). He adds that 'in Egoyan's cinematic universe, identity is not so much a biological or preordained fact as a construction or a performance that involves choices, mimicry, doubling, and transgression more than obligation and responsibility. As a result, identity in his films is not stable or unitary but mobile and multiple' (ibid, p. 262). Then in *Tango: Exile of Gardel* by Fernando Solanas 'the two characters, continents apart, symbolize the splitting identity that occurs in exile. What makes the film exilic is the binary and unequal power relation between these two, which favors the "original" self at home as the authentic, authoring agent. Without the original, the exile is incomplete' (ibid, p. 273). However 'in the early luminal phases of exile, the liminars are haunted by a profound dissonance between

inside and outside. Their insides may feel ambivalent and unstable as they shift and waver between multiple self-perceptions, identities, and cultures, while on the outside their bodies may give the impression of self-containment, stability, and cohesiveness' (ibid, p. 274).

Naficy remarks that 'many modernist and exilic writers have investigated doubled, divided, and crossed selves in their novels by means of doppelgänger figures. (...) In the literature of the double (and the multiple), the double is sometimes a projection of the self, the externalization of the unconscious, the internalization of an outsider, or the twin of the other, sometimes the doubles are friends, sometimes foe; and sometimes they are real, sometimes imaginary' (ibid, pp. 270-271). However, he notices that '[strategies] also take the form of doppelgänger characters, who depend on the existence of a split or a distance between the self and its others, observer and observed, original and copy, home and exile' (ibid, p. 271). He adds that 'whatever the justification, however, by engaging in this doubling optic, the filmmakers advance their own personal careers by reaping the professional rewards of their national self-othering' (ibid, p. 276). In the end of the film Véronique comes to her father's house and according to Naficy 'for the exiles, the house is a site of both deep harmony and hatred. (...) Significantly, the discourse of memory feminized the house as an enclosure of femininity and domestic, associated with motherhood and reproduction. (...) In the accented cinema, the house is an intensely charged place and a signifying trope' (ibid, p.169). However, as previously mentioned, for the American audience a house did not seem to have much meaning so the American ending was changed to a more self-explanatory version, with Véronique hugging her father.

From the last three films made by Kieślowski's, the second part of his trilogy *Three Colours: White* is the most accented. First of all it starts with the exilic journey. Naficy states that 'in terms of direction, three main types of exilic journeys stand out: outward journeys of escape, home seeking and home finding; journeys of quest, homelessness, and lostness; and inward, homecoming journeys' (ibid, p. 223). The journey of Karol Karol is the latter – a homecoming one because he is going back to Poland. Naficy observes that 'the accented filmmakers studied here are generally located in the West, any

easterly journey in their films tends to be one of return' (ibid, p. 229). Similarly to other accented films 'neither the home-seeking journey nor the homecoming journey is fully meliorating. The wandering quests, too, are often tempered by their failure to produce self-discovery or salvation' (ibid, p. 237).

Naficy discusses another Atom Egoyan's film called *Next of Kin* and states that 'it begins with an airport scene, filmed from the low-angle point of view of the suitcases that are going around on a language carousel' (ibid, p. 262) which echoes the beginning of *Three Colours: White.* For Etoyan 'the suitcase serves as an apt symbol' (ibid, p. 262) of the unstable and diversified 'mobile and multiple' identity (ibid). Another film in which a suitcase play and important and similar role as in *White* is *The Suitors* by Ghasem Ebrahimian in which a woman 'decides to escape the country without a passport (inside a suitcase)' (ibid, p. 247) just like and for the same reason (lack of passport) as Karol Karol. After killing one of her suitors, 'entrapped, she enlists the help of another suitor, who packs her in a large suitcase and checks her in as his language to Europe' (ibid, p. 265). Both of these films were made before Kieślowski's trilogy which confirms his belief than two different people can have a similar idea independently from one another.

Naficy lists Kieślowski's trilogy 'among the accented films [BBC 4] supported' (ibid, p. 302 n. 44) and briefly discusses the last part *Three Colours: Red* stating that 'Polish filmmaker Krzysztof Kieslowski made several of his films in France, and his three-part film is based on the colors of the French flag and the French Revolution's slogans: liberty (*Blue / Bleu*, 1993), equality (*White / Blanc*, 1994) and fraternity (*Red / Rouge*, 1994). Appropriately, the film that explores fraternity involves the telephone' (ibid, p. 140). It starts with a scene in which we follow the signal of a phone call, under the English Channel and according to Naficy 'with this high-speed sequence, Kieslowski establishes the literal connective capabilities of the telephone. The rest of the film examines the metaphoric and moral meanings of both the connections and the missed connections, as well as the nature of communications that the telephone engenders, particularly between a bitter retired judge and a spirited fashion model' (ibid). Kieślowski often raised the subject of 'the impossibility of communication' (ibid, p. 139) in his films.

Naficy states that telephones constitute elements of epistolarity in accented cinema but play different role in various accented films: 'there are times when the post office is blown up (as in Hatoum's *Measures of Distance*) and phone conversations are either tapped (as in Kieslowski's *Red*) or disrupted by bad connection (as in Egoyan's *Calendar*)' (ibid, p.115). Finally, the components and constituting elements of the accented style listed by Naficy (Appendix 8) and appearing in the last four Kieślowski's films will be presented, starting with *The Double Life of Veronique:*

Constituting Elements	***The Double Life of Veronique***
Less driven by action than by words and emotions	Music and emotions more important than words. The dialogue does not reveal anything new.
Uneven pacing, incompleteness, (…) lacking definitive closure	The double ending lacking definitive closure, not answering any questions, even in the American version.
Usually real locations	Stary Sącz, Clermont-Ferrand, Kraków and Paris. But not recognisable or important for the action.
Transnational border spaces: train stations	Weronika takes the train to Kraków and Véronique to Paris to meet Alexandre.
Emphasis on oral, aural, and vocal	Music playing a very important role, not only in the story but also in the way the story is told.
More than one language spoken/titled in film	Polish and French languages throughout the whole film, subtitles in both of them.
Intentional asynchronicity of sound and image	Véronique is listening to the cassette from Alexandre and we see not what we hear but what she is doing.
Discontinuity of diegetic time and space made synchronous by epistolary media, memory flashbacks, longing narratives	'Love letters' sent to Véronique by Alexandre (epistolary media), Weronika's life as a possible flashback of Véronique 's earlier life (memory flashbacks) and long scenes showing the main characters in various situation, not necessary important for the action (longing narratives).
Inscribing means and acts of communication using letters, telephones, cassettes, computers	Again, Alexandre's 'love letters' to Véronique, including the cassette with clues how to find him, phone calls between Weronika and her friend in Kraków and Alexandre calling Véronique at night.
Difficulty of achieving closure, completion	Both endings are open to interpretations and some unfinished plots (divorce of Jean-Pierre).

Certain characters, people, and places are lost, absent	Jean-Pierre appears only in one scene and his divorce plot disappears right after that moment.
Characters are often outsiders, alienated, illegal, alone, lonely	Véronique is most of the time alone (the only person visiting her apartment is her one night lover) and lonely (in spite of her father and friend).
Sometimes characters are hybrid, double, split	Weronika and Véronique are doubles or split personality of one person.
Events that caused departure and exile, search for home	Both Weronika and Véronique look for something. Weronika goes to Kraków and Véronique to Paris.
Quest for wholeness, for healing of split identity	Véronique is trying to learn from Weronika and to understand her split identity.
Ambiguity of and uncertainty about what is real and visible	The story is full of enigmas and the viewer is never fully sure about what the real story is – two parallel lives of two girls or one life of one girl.
Heightened sensuality, emotionality, nostalgic longing	Both Weronika and Véronique are very sensual and there is a sentiment of longing in the film.
Belief in unseen forces, magic	Véronique believes her irrational intuition. She does not understand it, she follows her instinct.
Filmmakers overdetermine authorship by performing multiple functions in films	Kieślowski wrote the script, directed the film and edited it. He was also involved in casting and decisions about the music and cinematography.
Artisanal, collective, and transnational modes	Representing artistic cinema, multicultural and multilingual crew with translators on the set.
Filmmaker serving multiple roles (beginning to end)	Again, Kieślowski was responsible for the script, directing, editing and casting.
Repertory cinemas, art cinemas, museums, universities, ethnic / diasporic / exilic cultural organizations	After regular distribution, it was played mostly in art house cinemas, then later and until now it is played at the museums, universities and cultural organizations, including the ethnic, diasporic and exilic ones abroad.
Diverse sources: national and international TV channels, public and private funding agencies	Private production companies from France (Sidéral Productions), and Poland (Zespół Filmowy „Tor”) and Norway (Norsk Films) involved plus French private TV channel (Canal Plus).
Film addresses a variety of (…) audiences, (…), national communities, international audience	This film was addressed to international audience but mainly to Polish and French viewers as these two countries appear in the film, produced it and the characters speak in their languages.

There are also traces of other components of Naficy's list present in *The Double Life of Veronique*. And an example of the 'Voice-over narration – Often provided by the filmmakers or their stands-in' could be the scene in the concert hall. When Weronika falls unconscious on the stage, we hear Kieślowski saying 'She's dead'. Another example, including 'Native music – Used both diegetically and extradietically' would be the first scene in which Weronika is singing in the rain „Przyjdziesz w upalny, skwarny dzień" (You will come on a scorchering, sweltering day) by 19th century poet Antoni Szandlerowski.

And the trilogy *Three Colours: Blue, White, Red* also contains many constituting elements of the Accented Cinema:

Constituting Elements	***Three Colours: Blue***
Less driven by action than by words and emotions.	Julie's feeling after the death of her husband and daughter are more important than the action.
Uneven pacing, incompleteness, (…) lacking definitive closure.	The ending is open to interpretations – Julie's tears and smile are not necessary meaning that she is now ready to start her new life with Oliver.
Usually real locations.	Mostly Paris that is not important for the action.
Emphasis on oral, aural, and vocal.	Music plays very important role also in this film. However, the dialogue is also important.
Discontinuity of diegetic time and space made synchronous by (…), memory flashbacks, longing narratives.	Blocked memory flashback, taking Julie back exactly to the same place in space and time, scenes showing her everyday life, sitting in the park or coffee place (longing narratives).
Inscribing means and acts of communication using letters, telephones, cassettes, computers.	Telephone is an important tool through which Julie communicates with Oliver, mini TV-set plays an important role – Julie is using it to watch her husband's and daughter's funeral.
Characters are often outsiders, alienated, illegal, alone, lonely.	Julie chooses to be an outsider, alienates herself from everybody and everything, she is most of the time alone by choice but eventually gets lonely.
Quest for wholeness, for healing of split identity.	Julie's identity is split and she is subconsciously looking for wholeness and healing of her pain.
Time is subjective, cyclical, simultaneous.	During the cyclical flashbacks Julie seems to be simultaneously in two places at the time.

Filmmakers overdetermine authorship by performing multiple functions in films.	As usual Kieślowski wrote the script, directed the film and edited it. He was also involved in casting and decisions about the music & cinematography.
Artisanal, collective, and transnational modes.	Again, representing artistic cinema, multicultural and multilingual crew with translators on the set.
Filmmaker serving multiple roles from beginning to end.	As before, Kieślowski was again responsible for the script, directing, editing and casting, as well as partly for the cinematography and music.
Repertory cinemas, art cinemas, museums, universities, ethnic/diasporic/exilic cultural organizations.	Again, even though the film had regular distribution, it was played mostly in art house cinemas, then later and until now it is played at the universities and cultural organizations, including the ethnic, diasporic and exilic ones.
Diverse sources: national and international TV channels, public and private funding agencies.	Eight production companies from three countries involved (France, Poland, Switzerland), both private as national (one French – Centre National de la Cinematographie) plus Euroimages Fund.
Film addresses a variety of (…) audiences, (…), national communities, international audience.	This film was addressed to international audience, this time using only French language and locations, increasing its chances of success.

Constituting Elements	***Three Colours: White***
Usually real locations.	Paris and Warsaw, both playing important role.
Transnational border spaces: airports.	Airport plays a very important role in starting the plot at the beginning of the film.
Fetishized objects (…) of past.	Karol brings from France the alabaster statuette he stole from a shop, reminding him Dominique.
More than one language spoken/titled in film.	Again, both French and Polish are used as action takes place in this two countries. Some Russian.
Inscribing means and acts of communication using letters, telephones, cassettes, computers.	Telephone plays an important role in action as well as the last coin left after Karol's first phone call. Karol often calls Dominique, both while he is still in Paris and after coming back to Poland.
Multilingual characters speak the dominant language with an accent.	Karol speaks just a little bit of French with a strong Polish accent. Later, he learns how to speak much better but the accent remains.

Characters are often outsiders, alienated, illegal, alone, lonely.	Karol is at first an aliened outsider in Paris, and even becomes illegal there at some point, and then he is lonely and mostly alone in Poland.
Return, desire to return impossibility of return, staging of return.	Karol decides to go back to Poland in spite of all (lack of his passport or money) and then he plans how to return back to Dominique's life.
Time is subjective, cyclical, simultaneous.	There are flash-forwards that complicate the narrative and disturb the continuity of time.
Filmmakers overdetermine authorship by performing multiple functions in films.	As usual Kieślowski wrote the script, directed the film and edited it. He was also involved in casting and decisions about the music & cinematography.
Artisanal, collective, and transnational modes.	Representing artistic cinema, multicultural and multilingual crew with translators on the set.
Filmmaker serving multiple roles from beginning to end.	As before, Kieślowski was again responsible for the script, directing, editing and casting, as well as partly for the cinematography and music.
Repertory cinemas, art cinemas, museums, universities, ethnic/diasporic/exilic cultural organizations.	Again, even though the film had regular distribution, it was played mostly in art house cinemas, then later and until now it is played at the universities and cultural organizations, including the ethnic, diasporic and exilic ones.
Diverse sources: national and international TV channels, public and private funding agencies.	Six production companies from three countries involved (France, Poland, Switzerland), both private as national, plus Euroimages Fund.
Film addresses a variety of (…) audiences, (…), national communities, international audience.	This film was addressed to both international and Polish audience, using both French and Polish language and locations. It was also the most underappreciated from this trilogy in both of them.

Constituting Elements	***Three Colours: Red***
Less driven by action than by words and emotions.	Valetine's emotions play very important role in the film and very often push the action forward.
Uneven pacing, incompleteness, (…) lacking definitive closure.	The ending is not clear in regard of Valentine's and Auguste's common future as well as the suggestion that he might be the young Judge.
Usually real locations.	Geneva, but it does not seem to play a big role.

Transnational border spaces.	In the end of the film Valentine and Auguste take the ferry from France to England.
Emphasis on oral, aural, and vocal.	Music again plays quite important role in the film. But the dialogue is also as much important.
Discontinuity of diegetic time and space made synchronous by (…) memory flashbacks.	When we see Auguste in some of the situations, we do not know if we are not watching the young Judge or his memory flashbacks.
Inscribing means and acts of communication using (…) telephones, (…).	Valentine talks on the phone with her boyfriend who stays in England. And the Judge listen to other people's phone conversations.
Characters are often outsiders, alienated, illegal, alone, lonely.	The Judge is at first an outsider, alienated by his own wish, what he does is illegal and he is very lonely and most of the time alone in his house.
Quest for wholeness, for healing of split identity.	It seems that the Judge is using Auguste to heal his own split identity and regain his wholeness.
Time is subjective, cyclical, simultaneous.	The overlaps of time are caused by the similar events happening to both the Judge and Auguste.
Filmmakers overdetermine authorship by performing multiple functions in films.	As usual Kieślowski wrote the script, directed the film and edited it. He was also involved in casting and decisions about the music and cinematography.
Artisanal, collective, and transnational modes.	Representing artistic cinema, multicultural and multilingual crew with translators on the set.
Filmmaker serving multiple roles (beginning to end).	As before, Kieślowski was again responsible for the script, directing, editing and casting.
Repertory cinemas, art cinemas, museums, universities, ethnic/diasporic/exilic cultural organizations.	Again, even though the film had regular distribution, it was played mostly in art house cinemas, then later and until now it is played at the universities and cultural organizations, including the ethnic, diasporic and exilic ones.
Diverse sources: national and international TV channels, public and private funding agencies.	Eight production companies from three countries involved (France, Poland, Switzerland), both private as national (one French – Office Fédérale de la Culture) plus Euroimages Fund.
Film addresses a variety of (…) audiences, (…), national communities, international audience.	This film was addressed to international audience, this time using only French language and locations, increasing its chances of success.

In conclusion, in this part of this chapter it is argued that Kieślowski's films, especially the last four of them, were strongly 'accented', following Naficy's distinction and terminology. Naficy reminds us that Kieślowski's film *Three Colours: Red* was artistically 'homeless' (2001, p. 54) and had a problem with Oscar nominations, just like the transnational film *Europa, Europa* by Agnieszka Holland a few years earlier, because they were not representing any national cinema. They were representing universal issues that cross national borders.

2. 3. Kieślowski between national and transnational cinema

Early Kieślowski's films can be perceived as belonging to the Polish national cinema according to Higson's (1989, p. 36) economic understanding of the term as 'the domestic film industry' because they were all made fully in Poland, by a Polish director with Polish cast and crew. The industrial infrastructures, the production companies, the distributors and the exhibition circuits were all owned and controlled by the Polish government. Language also plays an important part in this classification. As Hobsbawm (1990, p. 110) explains, 'the identification of nation with language' is the first step of nation-building and with time 'linguistic nationalism essentially requires control of a state or at least the winning of official recognition for the language' (ibid). Kedourie (1993, p. 64) adds that 'a nation, then, becomes a homogeneous linguistic mass which acts as a magnet for groups speaking the same language outside its boundaries'.

Therefore the introduction of sound to mute cinema was very important in the formation of the national cinema concept. As Ďurovičová (2010, p. 94) observes 'If we focus our attention on production, sound film reinforced the condition of the national because it attached cinema more firmly to traditional forms written culture, lent itself to strengthening the forces of protectionism and heightened enthusiasm for national forms of mass culture'. National cinema had to be strongly connected with the culture of the given nation. Because culture is shaped by many different factors, to understand Kieślowski one needs to understand Poles well and how the history of Poland had a deep impact on the strengthening of the Polish national identity.

The most important moments in Polish history will thus be discussed and particularly the role of the Roman Catholic Church to shape this identity, which for centuries had to be fought for. In one of the most known English-language studies of the history of Poland, *God's Playground,* Norman Davies writes that 'the Roman Catholic Church embodies the most exalted ideals of traditional Polish life across the centuries' (Davies 1981, Volume II, p. 225). The history of Poland as a country began in 996 when Mieszko I, the Duke of the Polans („Polanie" in Polish), was baptised and adopted Catholicism. The Polanie were a West Slavic tribe and the eventual name of the country originated from them.

Mieszko I and his descendants started to convert their people to Christianity for political reasons. As Lukowski and Zawadzki (2001, p. 6) noted, they had no choice: 'few, if any, of the Slav tribes east of the Elbe accepted Christianity gracefully. The Polanie and their associated tribes were no exception'.

However, with time Poland became not only one of many Roman Catholic countries but one in which religion became a central part of the national identity. As Barnett (1958, p. 409) explains:

> Polish tradition has stressed the role of Poland as a guardian of Christianity and of western culture against eastern barbarians. (…) The most popular heroic episodes of Polish history involve the defence of western Europe. Polish troops stopped the Tatar advance in 1241. The seventieth-century Polish king, Jan Sobieski is remembered for saving Europe from the Turks at Vienna. In 1920 the Polish Army, under the command of Piłsudzki, stopped the Russian Bolsheviks at the gates of Warsaw in what Poles have called 'the miracle on the Vistula'.

Halecki (1978, pp. 37-38) notes that in 1241 Poland for the first time 'had to fill the splendid, if ungrateful, part of the front bastion of Christendom' and save Europe from the Mongolian hordes. The retreat of the Golden Horde of Batu Khan is also mentioned by Davies (2005, Volume I, p. 71). Poland has often been described as the 'Bulwark of Western civilisation' (Trapani 2008, p. 69) or the 'Bulwark of Christianity' or *Antemurale Christianitis*' (i.e. Zamoyski 1987, p. 150, Meysztowicz 1983, p. 326) alongside Croatia (MacDonald 2002 and Banac 1988) and other countries from 'Central and Eastern Europe' (Schöpflin 2000, p. 91) or even 'peoples from the Baltic, Carpathians, Danube, and Balkans' (Šarić *et al* 2010, p. 182). Therefore Poland was not extraordinary in this matter but soon, as a result of the freedom of religion granted during and after the Reformation, the Polish people began to believe that they were special. Even though Poland remained Catholic, the country provided 'a striking example of religious tolerance' (Casanova 1994, p. 92). Zamoyski (1987, p. 89) explains there was 'no inquisition, no anathemas, no religious terrorism, no forfeitures of property, no barring from office – none of the features normally associated with the Counter-Reformation in the rest of Europe'. Davies (2005, Volume I, p. 126) describes Poland at that time as a 'Heaven of Toleration' and adds that 'Roman apologists have created the impression that Poland was able to hold the

barbarians at bay, firstly because it was solidly Catholic, secondly because its marvellous toleration gave no cause for religious strife or for foreign interference' (ibid). Trapani (2008, pp. 69-70) calls it an 'asylum for religious dissidents from all over Europe', a 'multi-religious and multi-ethnic country' with a great 'atmosphere of tolerance'.

Zamoyski (1987, p. 91) similarly mentions that 'the freedom to practise any religion without suffering discrimination or penalty was henceforth enshrined in the constitution. This law was observed rigorously by Catholic kings, Catholic Senates and an increasingly Catholic population'. He then quotes a Calvinist writer who listed only twelve acts of violence against Protestants in Poland between 1550 and 1650, while during the same period 'over 500 people were legally executed for religious reasons in England, and nearly 900 were burnt in the Netherlands, while hundreds more suffered confiscations and attainders, which were unknown in Poland' (ibid). What followed was a constitution passed on the 3rd May 1791 which was 'the first written constitution in Europe (second internationally only to the American one)' (Trapani 2008, p. 70) and the three Partitions, the last of which caused the disappearance of Poland as a nation from the maps of Europe for over a century.

At that time the Polish people began to believe not only that they needed to be the 'defenders of Catholicism' and the 'defenders of Christendom' (Zamoyski 1987, p. 150) but also that they needed to defend their Polishness from Germanification and Russification. The Roman Catholic faith helped them to distinguish themselves from German Protestants and Russian Orthodoxes (i.e. Barnett 1958, p. 3; Sanford 1999, p. 8 and Jakelić 2010, p. 172). Zamoyski (1987, p. 150) explains 'a powerful myth grew up of Poland as the predestined Bulwark of Christendom, the *Antemurale Christianitis*'.

The next element of the Polish mission, as the bulwark of the Western world, was the so-called „Cud nad Wisłą” (the Miracle of the Vistula) in 1920 when Polish Marshal Józef Piłsudzki stopped the Russian Red Army on the banks of Vistula River. Biskupski (2000, p. 70) remarks that 'it was a tremendous victory for the Poles, the first over a major opponent with a decisive consequence, since Jan Sobieski's action at Vienna in 1683. These battles saved Poland from

a defeat that would have had incalculable results. Piłsudzki's victory secured Poland's independence and saved Europe from serious consequences. It was perhaps the greatest Polish military triumph of all time'. It was another very important battle that saved Europe:

> If Charles Martel had not checked the Saracen conquest at the Battle of Tours, the interpretations of the Koran would now be thought at the schools of Oxford, and her pupils might demonstrate to a circumcised people the sanctity and truth of the revelation of Mahomet. Had Piłsudzki and Weygand failed to arrest the triumphant advances of the Soviet Army at the Battle of Warsaw, not only would Christianity have experienced a dangerous reverse, but the very existence of western civilisation would have been imperilled. The Battle of Tours saved our ancestors from the Yoke of the Koran; it is probable that the Battle of Warsaw saved Central, and parts of Western Europe from a more subversive danger – the fanatical tyranny of the Soviet (Davies 1981, Volume II, pp. 399-400).

In *Faith and Fatherland: Catholicism, Modernity and Poland* Porter-Szucs quotes the Polish Cardinal Stefan Wyszyński who said 'nowhere else is the union of Church and nation as strong as in Poland' (Porter-Szucs 2011, p. 4). Porter-Szucs cites some figures that 99 per cent of Polish children get baptised, 92.8 per cent of couples get married in a church and between 90 and 98 per cent of Poles claim to be 'Roman Catholics' (ibid). He observes that 'the Polish state may have attained near religious homogeneity only after 1945, but in Catholic texts the Polish nation had been imagined as exclusively Catholic for several decades already' (ibid, pp. 328-329). In the twentieth century the Church claimed that Catholicism had protected the Polish people against Germanization and Russification during the three partitions. This claim helped to shape a new national identity after the First World War even though 'as recently as 1860s the dominant understanding of Polishness was nondenominational and even multilingual' (ibid).

After the Second World War Poland became an almost completely a homogenous Polish and Catholic country (i.e. Lukowski and Zawadzki 2001, p. 252) and 'the sufferings endured by the clergy during the war had enhanced the Church's status in Polish society and contributed to an even closer identification of the Church with the nation than had been the case before 1939' (ibid). Prażmowska (2004, p. 192) states that 'as the borders of Poland changed and

the composition of the population alerted, creating near absolute Polish majority, so the Catholic Church gained in importance'. Or as Davies (2005, p. 10) explains it

> In 1773, at the First Partition, Polish Catholics formed barely 50 per cent of the total population; in 1921, in the frontiers of the inter-war Republic, they formed 66 per cent; in 1946, in consequence of the murder of the Polish Jews by the Nazis and the expulsion of the Germans and Ukrainians, they formed no less than 96 per cent. For the first time in history, Poland was a truly Catholic country.

The growing popularity of Catholicism in Poland was also possible because the Polish Roman Catholic Church had 'fought a strong resistance against the Nazis' (Bryzgel 2008, pp. 121) during, and supported an underground opposition against the Communism after, the Second World War. During the Stalinist period the Church was forbidden (i.e. Narkiewicz 1976, p. 259 and Lukowski and Zawadzki 2001, pp. 258-259). Then after Joseph Stalin's death in 1953 the conflict between the Church and the Communist authorities reached its climax when Cardinal Wyszyński was arrested (Halecki 1978, p. 345). He was released three years later, in 1956, with other priests and bishops (ibid, pp. 360). 'In return, the hierarchy undertook to support the Government, and accordingly Wyszyński exhorted Catholics to vote for the Government candidates in the election of January 1957' (ibid). However, Halecki (ibid, pp. 361) explains that the regime still regarded the Church as 'one of its main ideological opponents and was determined to cut down its power' (ibid).

In 1978 there was another very significant occurrence – Polish Cardinal Karol Wojtyła became Pope John Paul II. His first pilgrimage to Poland in 1979 was a huge demonstration of power by the Church (Biskupski 2000, p. 191) and each of his following visits to his homeland represented a challenge to the authorities as he openly supported 'Solidarność' (the Solidarity movement). In the People's Republic, the division between 'us' (Solidarity) and 'them' (Communists) was very strong and the Church firmly took the Solidarity side until the end. Therefore Biskupski (ibid, p. 192) asks the questions: 'without Poland would the Soviet Empire have fallen and in the manner in which it did? Was not Poland, because of its size and strength, the anchor for the survival and re-emergence of independent states in central Europe?'

According to Schartz Fackler (2007, p. 10) the 'Communist authorities allowed the Catholic Church to exist in Poland, however Polish films with overtly religious films were censored'. For example Wajda's films *Człowiek z marmuru* (*Man of Marble*) from 1977 and *Człowiek z żelaza* (*Man of Iron*) from 1981 were censored mainly for political reasons. However, as Falkowska (2007, p. 193) notes about the latter:

> For the first time, Wajda publicly acknowledged the social and political presence of the Catholic Church, particularly the role the Catholic religion played in supporting the opposition movements and the Gdansk strike. By including documentary footage of the crowds in their masses, and the images of religious icons on the shipyard fence, Wajda emphasizes the importance of Catholicism in Poland and also its ritualistic values.

She lists religious rituals that appear in the film such as the wedding in the church, the Catholic mass, and the catholic burial of the dead as 'openly related to the political and the ideological in a passionate dialogical relationship. The political and the religious merge' (ibid, p.152). For some scholars that already makes the film religious, by representing 'religious ideas, rituals and communities' (Wright 2007, p. 2). However Wajda's films are not religious but rather political. Polish history is always the main subject of his films, including his latest, the final part of his trilogy about Solidarity *Wałęsa. Człowiek z nadziei* (*Walesa. Man of Hope*) from 2013.

Wajda is a representative of Polish old-school patriotism that follows three traditional virtues: God, Honour, Fatherland (Bóg, Honor, Ojczyzna). Therefore the Catholic religion, as the most popular in Poland, is naturally present in his films. He is not a religious director though, as for example Krzysztof Zanussi could be seen to be. Wajda uses Catholic symbols, as they are very vivid in Polish awareness – a cross hanging upside down from the bombed church's wall in *Popiół i diament* (*Ashes and Diamonds*) from *1958* or a rosary passed from a victim to his sister in *Katyń* (*Katyn*) from 2007 – but these are just symbols used in a similar way to the national ones such as the emblem of the crowned-eagle in *Pierścionek z orłem w koronie* (*The Crowned-Eagle Ring*) or a white horse in *Ashes and Diamonds* (Wajda 1989, p. 64) to symbolise free independent Poland and can be viewed as an integral part of Polishness.

After 1989 the Church in Poland slowly began to lose its power but the number of self-declared Catholics still remains high. The relation between the state and religion has become progressively more blurred even though the Constitution states a clear division between them. As Prażmowska (2004, p. 213) remarks 'while the Catholic Church continues to declare itself not interested in temporal affairs, it is everything but that. Priests have freely used the pulpit to advise and cajole parishioners to vote in favour of approved parties'. It is evident from the past that the political attitude of priests has a big impact on churchgoers. During the Communist era it was difficult to estimate 'the charismatic role of the Church' (Narkiewicz 1976, p. 252) but Kieślowski once remarked that in France 'faith is a possibility. In Poland it is an obligation' (Coates 1999, p. 15).

During the 1990s Poles still perceived their country as 'the Bulwark of Christianity' and themselves as a nation with a clear mission to re-evangelize Europe. Lukowski and Zawadzki (2001, p. 286) observe 'it is noteworthy that a quarter of all Catholic priests in Europe are Polish'. They go to work in other European countries where fewer people are called to the priesthood than in Poland. According to Zubrzycki (2006, pp. 295-296)

> Traditional-conservatives did not oppose Poland's so called return to Europe, but they argue that Europe would be stronger if it renewed its bonds to Catholicism. Accordingly, they see it as their mission to re-evangelize the continent, with Poland as the *Antemmurale Christianitatis,* the rampart of Christianity. No longer must Christians halt the advance of the (external) infidel; rather Europe must be brought back to its forgotten values. A corollary to this is that Poland's integration into a “de-Christianized” Europe brings with it a threat to Polish and Christian values: in the wake of Communism's collapse, it is the West and its corrupted values that endanger this last European bastion of Christianity. Poland, then, must also remain Catholic in order to protect Europe from itself.

Nowadays the Polish right-wing Catholic party PiS 'Prawo i Sprawiedliwość' (Law and Justice) still has a strong support in the country and took over the power in Poland in 2015. The political position of the Church is still very strong and present in everyday life. Therefore women’s and minorities’ rights became endangered. The stereotype of the Polak-katolik lingers and any Otherness is still unwelcome.

To summarise, all Kieślowski's films made before the *Decalogue* fulfil the description of the national cinema. However, we could add to this list also *The Decalogue* itself, even though it was a co-production between Poland and West Germany because apart from the money there was no input from the German side, neither in terms of cast or crew nor the set or the language spoken. On the other hand, it could also be classified as a transnational phenomenon because of the mixed funding as well as wide international distribution.

This would also apply to Kieślowski's last four co-productions. However, following terms proposed by Hjort (2010, p. 13) of 'strong and weak form of transnationality' as well as 'marked and unmarked transnationality' (ibid) one could state that Kieślowski's late films were mostly strong because they 'involve a number of specific transnational elements related to levels of production, distribution, reception, and the cinematic works themselves' (ibid) and they would be unmarked because they do not 'intentionally direct the attention of viewers towards various transnational properties that encourage thinking about transnationality'.

Knowing all the discussed things about Kieślowski's Polishness, his repeating motifs as well as the Accented and transnational cinema, we will now analyse *The Double Life of Veronique.* First let us observe that Eros (the Greek God of Love) and Thanatos (the personification of Death) were key themes in many of Kieślowski's films. Kickasola (2004, p. 132) remarks on this 'Freudian connection between sex and death' in Kieślowski's filmography. Freud believed that there were two central conflicting human desires. And as Cowrie (2011) explains Weronika 'must also confront the constant oscillation between the forces of life and death. Thus she clutches her heart in agony on a public bench, only to see an incongruous man calmly flash his penis at her as he strolls past'. Insdorf (2002, p. 131) poses the rhetorical question 'is death of the Polish woman a warning to her French counterpart to stop singing?'. These two opposite forces influence the lives of both Weronika, who chooses death by pursing her singing career in spite of her weak heart, and Véronique who chooses love but is soon disappointed by her lover. We will look at this closer in regard to the trilogy *Three Colours: Blue, White, Red* in the next chapter.

Table 1. The two main themes of most of Kieślowski's films:

Love (Eros)	**Death (Thanatos)**
The Tram (1966)	*The Photograph* (1968)
Concert of request (1967)	*I Was a Soldier* (1970)
Pedestrian Subway (1973)	*Refrain* (1972)
First Love (1974)	*X-Ray* (1974)
Personnel (1975)	*Hospital* (1975)
Blind Chance (1981)	*Blind Chance* (1981)
No End (1984)	*No End* (1984)
A Short Film About Love (1988)	*A Short Film About Killing* (1988)
The Decalogue (1989/90)	*The Decalogue* (1989/90)
The Double Life of Veronique (1991)	*The Double Life of Veronique* (1991)
Blue (1993), *White* and *Red* (1994)	*Blue* (1993), *White* and *Red* (1994)

The Double Life of Veronique is a film made at the time of transition, both in Poland and in Europe. Not just the political system but also people's mentality was changing. Eastern Bloc disappeared and was absorbed by the West just like Weronika was absorbed by Véronique. These two forms of feminism symbolise two sides of a coin – according to Polish men a woman could be either a saint or a slut. Other words Polish society was strongly marked by the already mentioned 'Madonna – whore' complex. It was probably caused by the fact that Poland was a very Catholic country with a strong pagan subconscious. As Bisko (2014) explained in her book, 'courtesy towards women' was a big part of Polish reality. It was strongly connected with an idealised image of a woman. Feminism was not an option for Polish women who had to fight for the Polishness of their country, at the same time losing their own identities. The ideal that women were supposed to aspire to was 'the Polish mother' (Matka Polka), sacrificing herself for her family and bringing up patriotic sons ready to die for Poland, as well as submissive daughters who would follow their devoted examples. Every woman's dream was to have children, at least she was told so. The worst insult was to be called a bad mother (wyrodna matka), meaning one who could not breastfeed her child or who cared about herself and her own development instead of the concentrating on the needs of her child.

In the very beginning of the film the director encourage us to look closer. Therefore later in the film there is a lot of close ups of details. Weronika's world is often distorted or upside down and we often see things through her point of view. It suggests that her perspective is different from the normal one. Or other words, her feminine perception of life differs from the masculine, precise view of the world. Women are believed to have more intuition and to be more emotional. And men are supposed to be rational and think logically.

Véronique on the other hand often falls asleep or takes a nap and when she wakes up we are not sure if what we see is her dream or reality. Did Alexandre really called her in the middle of the night and played Van den Budenmayer song sung by Weronika or did she dream it? Did she really see the light pointing to the string or maybe she dreamed it? Did Alexandre really say 'I love you' to her or was it just a dream? Maybe she has imagined the whole thing? Maybe he was just coveting her and did not have any deeper feelings for her? Especially that calling a woman in the middle of the night and breathing loudly without saying a word is usually seen as a sign of perversion. Véronique does not seem to mind though and falls in love in her idealised image of Alexandre. And declaring love to somebody we barely know can be a sign of narcistic or antisocial personality disorder.

Weronika might have fallen in love with somebody like this but Véronique seems to know better. Weronika, with her head in the clouds, is more artistic and less practical. She is symbolised by heaven that she is looking at with her mother. Véronique is more down to earth and realistic. Her mother told her to look at leaves, growing on trees deeply rooted in soil. She can see that Alexandre is only using her. Therefore even though Weronika pushed her into his arms by ordering her to follow his clues (the light pointing the string after Véronique ignored the one sent by Alexandre), she quickly realises that their relation is very shallow and superficial, based on mutual idealised projections. She would probably be better off with Antek who at least was sincere but for Weronika not romantic enough. On the other hand Weronika would be a perfect match for Alexandre – she could be his muse who would sacrifice herself and everything for him and his art. She would even sacrifice her talent, as she advised Véronique to do.

As mentioned before the role of a Polish woman was to have children. To attain this goal she needed to be young and beautiful to attract a man but later, as a mother and with age, she was allowed to neglect her look. If we look at Irenka from *Camera Buff*, we have an example of the look of a married woman in Kieślowski's early films. The only actress who looked quite attractive in his Polish films was Grażyna Szapołowska as Ula in *No End* and as Magda in *Decalogue 6* and *A Short Film About Love.* But in the first one she was a widow, therefore single again, and in the latter she was also unmarried. We see very old, crooked women in his films, too. And in Alexandre's puppet show, a young ballerina dies and an old woman covers her up so she can transform and be reborn as a butterfly. This scene symbolises the feminine power of resurrection that is passed through generations. Véronique's mother would give her strength to get up after being disappointed by Alexandre.

That is why once disillusioned, she went to her family house to look for such support. She found it in the arms of her father, who replaced her mother. Her parents are both connected with wood – the father makes chairs and other wood work, and the mother was teaching her about leaves when she was little. Her father also makes fragrances, which shows his more creative side and the importance of the sense of smell, while her mother talked about little veins on the leaves, which shows that she paid attention to details and the sense of touch. Therefore, even though they are both connected with wood and earth, they are also very sensual. Just like Véronique who thanks to her parents has quite deep-rooted sense of independence, even though her mother died when she was just a child. We do not know exactly how old she was but according to the conversation she has with her father, she was quite young.

On the other hand, Weronika's father is a graphic artist and her mother was showing her the stars when she was small. It seems that they were both more artistic and less pragmatic than Véronique's parents. They relationship was probably based on the romantic idea of love so popular in Poland and at the same time so unrealistic and not possible to maintain. Her mother also died early and her father had to replace her mother. Her aunt also plays the role of her mother but she is very masculine and not feminine. She is apparently also single and childless.

Weronika has no example of the healthy relationship. She does not know how a normal relation between a man and a woman should look like. As mentioned before, the monument of Lenin taken away symbolises the end of authoritarian patriarchy. She has no mother and no father authority. According to Naficy, a monument is masculine and a home is feminine and symbolises both mother and harmony. Therefore Weronika sees the taken down monument of a father-figure and Véronique in the end of the film comes back to her family house and symbolically to the womb of her mother.

For Weronika a romantic connection between a man and a woman is based on sex. That is why when a well-dressed man flashes her on the street, she smiles instead of being disgusted or repealed. She is used to the fact that as a woman in Poland she is objectified by anybody who does not idealised her. For her there are only two ways of being approached by a man, either as a feature wife (saint and a virgin) or as a sexual object. There is nothing in-between and she had to adapt to being judged by this bi-polar division. She mentions that a father of her friend broke her finger while closing the car door. This story sound like a symbolic punishment for not being in his reach because of being in the age of his daughter. Men are either in love with her or lust after her. Maybe that is why she cannot be with Antek who loves her and desires her at the same time? She is looking for somebody who will idealise and manipulate her.

In this film for the first time we see strong representations of eroticism and beautifully shot and lit love scenes. Previously sex was ‘ugly’ in Kieślowski’s films. His sex scenes were quite explicit, usually filmed in bright, sterile light. For example in *Camera Buff* we see Filip coming back from Warsaw and having sex with half asleep Irena and we know that he is probably thinking about Anna during this act. Here we see close-ups of body parts instead of the whole silhouettes of the protagonists and we hear their accelerated respiration and moans. We finally see feminine pleasure here given by a man. Before Grażyna Szapołowska as Ula in *No End* masturbated until she reached an orgasm while thinking about her late husband but we have never seen a man satisfying a woman in Kieślowski’s film before. We only saw men unable to sexually satisfy women (Tomek in *Decalogue 6*) or impotent (Roman in *Decalogue 9*). We will later examine the subject of impotence, so important in Kieślowski's films.

Coming back to our heroines, Weronika makes love only to one person – her boyfriend Antek. Véronique on the other hand has three lovers in almost the same time. First we see her having a one night stand with a colleague from high school. Then we see her co-worker who invites himself to her place which suggests that they already had sex before. And finally we see her and Alexander making love the first night that they spend together. Therefore it is clear that Weronika is an embodiment of a virgin, a saint, a Madonna and also a symbol of art, while Véronique is a whore – a dangerous woman knowing and taking care of her needs. In old Polish language there are two words used to describing these kinds of women. One is „niewiasta" suggesting a woman who does not know things because „nie„ means 'no' and „wiasta" comes from the word „wiedza" (knowledge), while „wiedźma" which is now translated as a 'witch' originates directly from „wiedza" and indicate a knowledgeable female.

If we perceive Weronika as Poland and Véronique as France than we will clearly see the connection between two various attitudes towards woman popular in these countries. Polish society was and still is quite sexist while French women are openly feminists and accepted as such by the society. In Poland a feminist is still treated as a bad 'f' word that you should not use, even more now than before. Polish women still do not like describe themselves as feminists and more religious ones even see feminism as the biggest threat towards the Polish family, consolidated by the anti-feminist Polish mother. Therefore *The Double Life of Veronique* shows that there is another way and that maybe it should be followed by Polish society. Maybe that was the real reason this film was not very well received by male critics in Poland?

To summarise, it is argued here that *The Double Life of Veronique* shows how the mentality in Poland was changing and Kieślowski seems to be trying to tell his daughter, and every young Polish girl, not to become a miserable matka Polka (Polish mother) but to be independent and reject the fake idea of a romantic love but instead to enjoy sex and embrace the feminists' ideals of female autonomy and self-realisation. And the message for Poland is to grow up and turn away from the Catholic and Romantic stereotypes.

Chapter 3

Three Colours or the Trilogy

3. 1. Three Colours: Blue

After the success of *The Double Life of Veronique* Kieślowski, Piesiewicz and Preisner started to work on the trilogy called *Three Colours: Blue, White and Red,* which explored the virtues of the French Revolution symbolised by the French flag: Freedom, Equality and Brotherhood or Fraternity (Andrew 1998 p. 21; Chaudhuri 2005, p. 27; Coates 1999, p. 1; Cousins 2004, p. 425; Dobson 1999, p. 95; Falkowska 1999, p. 142; Haltof 2004, p. 122; Insdorf 2002, p. 139; Kickasola 2004, p. 263; Stok 1995, p. 212; Žižek 2001, p. 155). All three films were produced by Marin Karmitz, called 'a Polish expatriate' by Kudy (in Ford *et al* 2005, p. 180). In reality, he was born in Hungary to a Jewish family and moved to France at the age of nine. Karmitz owns a production company MK2 and chain of independent cinemas.

Andrew (1998, p. 21) recalls that 'As with *The Decalogue,* it was Piesiewicz who suggested the basic thematic idea for the *Three Colours* trilogy of examining how the seminal ideals of the French revolution – liberty, equality and fraternity – function in the modern world'. After analysing the 'divine Commandments' they decided to look more closely at the subject of 'human rights' (Žižek 2001, p. 155), and even though they associated the colours of the French flag with them, Kieślowski told Coates (1999, p. 170) 'if a different country had provided the finance – Germany, for instance – and I had made it as a German film, then yellow would have taken the place of blue and one would have had “yellow, red and black”'. Or as Klawans (James *et al* 2011, p. 27) comments, 'it might be just as well to match the titles to the lead actresses' hair color and call the films *Brunette, Blonde, Redhead'.* Klawans (ibid) also notices that in the trilogy we see successively: 'Western Europe in *Blue* (1993), Eastern Europe in *White*, and the historically neutral Switzerland (home of international law) in *Red* (1994)'. However, according to Kieślowski and Piesiewicz, these stories could have happened in any of these countries or, in fact, anywhere in the world. On closer examination of the stories told in these films, it is evident that one could agree with James (ibid, p. 16) that: '*Blue* is an anti-tragedy, just as *White* is anti-comedy and *Red* an anti-romance'. In *Three Colours: Blue* the tragedy is the death of Julie's husband and daughter, while she remains alive and the film is about her engaging with life again. *Three Colours: White* represents the often

surreal reality of Poland during the transition, but at the same time, touches on a very serious subject of toxic love between Karol and Dominique. *Three Colours: Red* is about the affection between Valentine and Kern that cannot be fulfilled because of the age difference between them. All the films touch on such subjects as personal feelings, family life or national identity and self-esteem, as well as equality in face of the law, and according to Žižek (2001, pp. 163-164)

> The *Colours* trilogy can thus also be read with reference to the Hegelian triad of family, civil society and state: *Blue* accomplishes reconciliation at the intimate family level, in the guise of the immediacy of love; *White* brings about the only reconciliation that can occur in the civil society, that of formal equality, of “getting even”; in *Red*, we reach the highest reconciliation, that of the “fraternity” of the community itself.

To repeat, the *Three Colours* trilogy was named after the colours of the French flag. The colour blue is, in English language, often associated with sadness and loneliness or having the blues. Žižek (ibid, p. 164) notes that 'according to standard colour psychology, blue stands for autistic separation, for the coldness of introversion, of the withdrawal-into-self'. In some African countries blue is the colour of mourning and indigo was used to dye the clothes of mourners, thus, West African slaves in America called their sad music 'the blues'. But in some countries the colour might have positive connotation, as a representation of the sky and the sea. According to Bisaillon (2011) 'blue is happy, or sad, or - in German – drunk'. She also notes that 'over the centuries, economies, religions and ideologies have been ruled by red, beleaguered by blue. In medieval Europe whole towns rose on the profits from a plant that made a valuable blue dye' (ibid). Eisenstein (1947) wrote about the meaning of both music and colours in films in his book *The Film Sense,* especially in two chapters: *Synchronization of Senses* and *Color and Meaning*. He starts with colours white and red (which as it happens, are the colours of the Polish flag):

> The colors of red and white have long been posed as traditional opposites (and long before the Wars of the Roses). Later these colors move in the direction of *social* tendencies (along with the representation of divisions in parliamentary situations as “right” and “left”). Whites have been the émigrés and legitimists in both the French and Russian Revolutions. Red (the favourite color of Marx and Zola) is associated with revolution. (ibid, p. 143)

We will now look closer at the meaning of other colours according to Eisenstein. Arthur Rimbaud wrote a sonnet titled *Vowels* in which he stated the colours they represent: 'black *A*, white *E*, red *I*, green *U*, blue *O*'. (ibid, p. 90) He listed 'candor of mists and canopies, shiver of flowers, white kings, spears of the glacial snow' corresponding with the white vowel *E*, then 'purples, blood spit out, laugh of lips so lovely in anger or penitent ecstasies' describing red vowel *I,* and finally 'the great Trumpet strange in its stridencies, the angel-crossed, the world-crossed silence' representing vowel 'O the Omega, the blue light of the Eyes!' (ibid). Einstein also cited François Coppée, agreeing with him that unfortunately things do not work this way and letters O. E. I. do not form the tricolour flag (ibid, p. 109).

However, A. W. Schlegel proposed another chart of correspondence between vowels and colours: '*A* represents the light, clear red (...), and signifies Youth, Friendship and Radiance. *I* stands for celestial blue, symbolizing Love and Sincerity' (ibid, p. 91). Another meaning of these colours is given by Kobayashi, 'author of the definitive work on "kumadori" (make-up art in the Kabuki theatre)' who explained that 'the basic colors employed in kumadori are red and blue. Red is warm and attractive. Blue, the opposite, is the color of villains and among supernatural creatures, the color of ghosts and fiends' (ibid, p. 137). While comparing these theories with Kieślowski's trilogy, we see some surprising connections. Starting with Eisenstein's symbolism of red and white, we can see that white symbolises among other things émigrés (and Kieślowski's *Three Colours: White* is the story of a Polish emigrant, Karol Karol), and red according to Eisenstein is connected with revolution (and the last part of Kieślowski's trilogy *Three Colours: Red* is about a revolutionary changes in the life of Joseph Kern, caused by the appearance of a young student Valentine). Then, according to Rimbaud (ibid), the vowels O. E. I. represented the colours of the French flag. Colour blue made him think about 'the great Trumpet' as well as 'O the Omega, the blue light of the Eyes!'. And music plays a very important part in the film *Three Colours: Blue.* White for him represented snow, and we see a lot of it in the *Three Colours: White*, which takes place mostly during the winter. Lastly red is connected with the 'blood spit out' and in *Three Colours: Red* blood is covering the mouth of the dog hit by Valentine's car and belonging to Kern.

Meanwhile for Schlegel blue symbolised love and sincerity, both present in the life of Julie, the heroine of *Three Colours: Blue,* who loved her late husband and her dead daughter, and who decided to be completely sincere from the moment of their car accident towards the world as well as herself. Red on the other hand represents for him Youth, Friendship and Radiance, all relevant to Valentine, heroine of *Three Colours: Red,* who was young, radiant and developed strong friendship with Judge Kern. Finally, as Kobayashi explained, in Kabuki theatre blue was the colour of ghosts, and Julie is surrounded by the ghosts of her past, while Valentine is warm and attractive, just like the colour red.

According to Žižek (2001, p. 157) in Kieślowski's late, so-called French films, 'the story is told from the female perspective (with the significant exception of *White*, which finishes in a courtly love model of the cruel lady admired in her inaccessibility'. Kieślowski switched from male to female point of view in the middle of the story in *Decalogue 6* and *A Short Love About Love*:

> We're always looking at the world through the eyes of the person who is loving and not through the eyes of the person who is loved. First of all, we look at it from the point of view of the boy, Tomek, who's in love with the woman, Magda, but we don't know anything about her. We only see her as he sees her. There's a moment when we see them together, then the perspective changes completely. When Magda starts feeling something for him – at the beginning it's pity, later, perhaps, pangs of conscience and then maybe some sort of affection too – we start to look at the world through her eyes. And we don't see him anymore. He disappears because he slashes his wrists and is taken to hospital. We're never in the hospital with him. We see everything only from her point of view. (Kieślowski in Stok 1997, pp. 168-169).

Haltof (2004, p. 111) observes that 'the unglamorous female characters from Kieślowski's previous films, often portrayed as narrow-minded and not understanding the aspirations of the male protagonists, are replaced by glamorous foreign characters'. In his early Polish films, Kieślowski's female characters were never very beautiful, nor were the men good looking. 'In this cheap, depressing world, characters are portrayed as powerless victims of their environment' (ibid, p. 112). Žižek (2001, p. 156) spots that '*Decalogue* is male-centred: almost all its stories are told from the perspective of the male hero, and the women are reduced to the standard role of agents of hysterical outbursts who disturb the male hero's calm'.

Many western authors suggest that the women in early Kieślowski's film were unattractive and dowdy, especially compared to his last four heroines: Veronique, Julie, Dominique and Valentine. However, in Communist Poland it was not easy for a woman to take care of herself and the way she looked, especially as the range of available beauty products was quite limited or too expensive. Also, they were supposed to sacrifice themselves for their country and family instead of taking care of their look. So taking that into consideration, they look quite attractive, especially Polish star and sex symbol Grażyna Szapołowska who played Ula in *No End* and Magda in *Decalogue 6*. In the latter, Magda's hair style mirrors her transformation – hair down when she leads a care-free life and hair up when she starts to be a respectable woman.

Magda is like a sorceress, aware of her feminine power and sexuality. She uses a pendulum to look for positive vibrations. She first appears swinging this pendulum over a sandwich she is about to eat. Later she checks Tomek's hand with it to find out if he is a good person. Kickasola (2004, p. 215) explains:

> Supplementing this extended, metaphysical resonance is the pendulum with which her hands play, a predecessor of the toy with which Antoine will play in *Blue* (and bearing the same metaphysical heaviness). Suspended by a string, it bears connotations both of otherworldly force (in its independent motion) and of divine order (in its eventual adherence to the physical law of gravity). It functions like the ancient divining rod, a quasi-mystical tool purportedly used in the Middle Ages to find water or metal under ground. This metaphor becomes more obvious in the middle of the film, when Magda holds it over Tomek's hand, attempting to discern what is truly beneath the surface of his persona.

In Poland, pendulums became popular in the 1980s when many Poles, disappointed by the reality around them after the introduction of the martial law, became more inward looking. However, the church condemns the use of pendulums, likening them to Tarot cards and black magic. On the cover of an MP3 disc distributed in some of the Polish churches free of charge called *Pendulum is the occult and a dangerous tool!!!* it states: 'listen to this CD so you don't fall into the trap of evil' and explains that people who use pendulums become mediums controlled by evil spirits, the practice is addictive and can lead to a person becoming possessed. And on a website selling crystals where Howlite Pendulums can be bought it is explained how it supposes to work:

> A Pendulum is quite simply a tool that is used to check what the subconscious already knows. The Pendulum itself is an extension of our inner senses which creates a visual representation of our inner energy changes. The Pendulum amplifies small muscle movements that result from changes in the subtle energy flow through the body. Yes we are in effect making the Pendulum move, but on a subconscious level. We are not sitting there and making obvious Pendulum swings. It is more a tiny reflex that cannot be seen with the naked eye. [http://www.ksccrystals.com/howlite-pendulum-35-4109-p.asp]

It is argued here that Magda is a symbol of femininity that scares Tomek's awaking masculinity. Therefore 'Tomek's attempted suicide can be explained as “sadism” towards one's self – really a desire to kill her' as Haltof (2004, p. 98) notes after Francis J. Rigney. Or as Žižek calls it – *A Short Film About Self-Killing,* where Tomek is a self-destructive version of a 'peeping tom' (ibid). This negative, treating representation of women 'was replaced in Kieślowski's later films by some strong, differently portrayed female characters' (ibid, p. 49). Julie from *Three Colours: Blue* is a very independent woman who does not need a man to survive or to depend on. Julie Delpy, who played Dominique in *Three Colours: White* revealed that Kieślowski asked her to play her characters in a feline way, as if she was a female cat. And Valentine from *Three Colours Red*, as well as Veronique in *The Double Life of Veronique* also played by Irène Jacob*,* might seem fragile, but all have a very strong mental core and an internal compass telling them what is right and what is wrong.

Another thing worth mentioning with regard to the *Three Colours* trilogy is the very innovative way in which Kieślowski uses flashbacks and flash forwards. He was the first director who, in a very original way used fades, not to mark the progress of time or flashback, but to transport the viewer back to the exact same moment in *Three Colours: Blue* (Dobson 1999, p. 239) or without clarifying whose vision we see in *Three Colours: White* – Karol's or Dominique's (Cook and Bernik 1999, p. 322). However, he had started to use this device in his earlier films – as Haltof (2004, p. 14) notices in his documentary *I Was a Soldier* 'every scene ends by fading to white. The whole film, however, ends by fading to black, thus stressing the blindness of the ex-soldiers'. In *Decalogue 1* 'the ambiguous opening suggest that perhaps the events presented later in the film are an extended flashback' (ibid, p. 81). While according to Coates (1999,

p. 101) in *Decalogue 3* 'police car lights flash forward to the trilogy, whose concern with liberty, equality and fraternity (…) it also displays in capsule form', as these lights are indeed respectively blue, white and red.

Turim (1989, p. 220) observes that 'flashbacks traditionally give us a clear visual image of the past'. However, in the trilogy they play entirely different role. The flashbacks in *Blue* take us back to the same moment, in *White* to the future (flash forward) and in *Red*, to a parallel universe where 'as Kieślowski explained wryly: “We – or perhaps the judge – repaired that mistake in time which had been made' (Andrew 1998, p. 89). In *Three Colours: Blue* Julie has 'strange sudden black-outs in the middle of some scenes' (Žižek 2001, p. 165) 'that correspond to her consciousness' (Insdorf 2002, p. 148). Kieślowski (Stok 1995, pp. 215-216) explains their role in the film:

> There are various fade-outs. There's the typical elliptical fade-out: time passes. A scene ends, there's a fade-out and a new scene begins. And there are four fade-outs which brings us back to exactly the same moment. The idea is to convey an extremely subjective point of view. That is, that time really does pass but for Julie, at a certain moment, it stands still. A journalist comes to visit her on the hospital terrace, says “Hello” and Julie replies “Hello”. That's the way the fade-out starts the first time we see it. Two seconds go by between on “hello” and the other. What I want to show is that for Julie time has stopped.

Three Colours: White introduces 'flash forwards' into the trilogy, but Kieślowski had already used them in *The Double Life of Veronique.* At the very beginning of the film Weronika is seen walking on the main square in Kraków during the demonstration and somebody knocks her musical score from her hand. It falls to the ground and she starts to pick it up. The image is blurred and looks as if it was projected on a screen and viewed from the back of it, as the image is reversed. Here Weronika walks from left to our right but when we see it again ten minutes later in the film, she is walking from right to left. It is also a different take of the same scene but it still gives the uncanny feeling of déjà vu. Such anticipated images in *White* suggest that Karol is using the technique of visualisation, imagining Dominique coming to Warsaw ahead of time to materialise his desires.

According to Insdorf (2002, p. 158) in *Three Colours: White* the 'flash-forwards embody a predestined universe'. At the beginning of the film, the suitcase at the airport is shown, before we even know that Karol is inside, or Dominique in the hotel room after Karol's funeral, even though these images appear long before the events. As Haltof suggests, one might decide that the whole story before Karol's funeral is really a flashback. But then there are also 'two flashbacks (perhaps flash forwards) of the wedding' (Haltof 2004, p. 139) that further complicate the chronological order. They could be the flashbacks of either Karol or Dominique but they could also be flash-forwards. According to Polish wedding custom the bride and groom get showered with rice for luck when they leave the church, which might suggest that it is the second wedding, taking place in Poland, but it could also be the first wedding taking place in Paris with some Polish guests invited and following the tradition. Similar assumption was possible in the case of *Decalogue 1* where the beginning is the end and the whole story is just a flashback.

The last part of the trilogy, *Three Colours: Red* according to Žižek (2001, p. 82): 'presents us with a unique case of "contemporary flashback": the Judge's alternative *past,* his missed opportunity, is staged as the presence of another person'. There are some similarities between Auguste and Kern's life, as if Auguste was repeating it, or at least some aspects of it. During their law exams both were asked about a subject that they knew well because their law books fell open at the right page, with the answer on it. They both like to snap their trouser braces, they both have a dog and exactly the same fountain pens received after their final exams. Both were also betrayed by their lovers. If Auguste is Kern's double, then his girlfriend Karin is the double of the judge's love interest who died in an accident, and thus Karin must die in the catastrophe as well, while she is sailing with her new partner on his yacht. It seems that Auguste is Kern's reincarnation, predestined to follow his footsteps but as an award, to eventually take his place at Valentine's side.

Blue, the first part of the *Three Colours* trilogy is supposed to be specifically about the notion of liberty and its boundaries in the modern world. In the French *Declaration of the Rights of Man and of the Citizen* from 1789, liberty was defined as 'being able to do anything that does not harm others'. But Kieślowski

used this film to show that life is not that simple, that even if we do not harm others or try to avoid people in general, no one is completely free from their past and their life. He explained the idea behind the film that '*Blue* is liberty. Of course, it's equality too. And it can just as easily be fraternity. But the film *Blue* is about liberty, the imperfections of human liberty' (Stok 1995, p. 212).

In the first scene we see Julie's family car going through a tunnel. For Kickasola (2004, p. 265) the tunnel is a very important symbol in Kieślowski's films. In *The Decalogue 3* Ewa and Janusz drive through the tunnel under the Warsaw's castle square with a great speed where they are stopped by the police but later drive away at great speed again, and look death in the face as they head towards the tram operated by Artur Barciś. Then in *Decalogue 5* Jacek is at the top of the same tunnel and pushes a stone down, causing an accident on the busy road. Finally, in *Decalogue 8* Zofia takes Elżbieta through the same tunnel once again to the other side of Vistula River, to Praga – a historical borough of Warsaw, where the tailor who was supposed to hide her during the war still lives. In *Blue* the tunnel appears to symbolise the passage to the other side, from life to death.

Blue also reminds Kickasola (ibid, p. 264) of *No End,* and Žižek (2001, p. 164) states that even though they are 'two very different films, they both tell the story of a women who, after the death of her husband, desperately wants to break with her past and erase her memory'. In both these films there is a car crash – in *No End* Ula avoids hitting a bus because her car comes to a halt when the engine stalls and she has to pull over. Another car overtakes her and we see the dead driver of that car later, after the accident – he looks very much like Antek, who possibly saved Ula from the collision by stopping her engine. His passenger has a watch and coat very similar to the one worn by Ula. The suggestion is that it might have been them if Antek had not had the heart attack or had returned to his body when he still could. In that parallel universe, they would have the accident and she would have survived and her husband would have died (which is what happened to Julie in *Three Colours: Blue*). Also, if their son Jacek was with them, he would have died, and Ula would have been even more like Julie, who lost both her husband and child.

However, Ula tries to continue her life but eventually commits suicide to join Antek in death, whereas, at the beginning of the film, Julie is trying to kill herself but is unable to, and ultimately manages to go on with her life. There also are other similarities to Kieślowski's earlier films here. In *Decalogue 3* we see Ewa with her aunt who does not at first acknowledge that she is an adult and asks her if she has done her homework. And in *Blue* Julie visits her old mother who also seems to have some form of amnesia. As Kickasola (2004, p. 275) notes that 'clearly suffering from Alzheimer's (or some other disease affecting memory), her mother cannot keep Julie's identity straight'. Julie's mother is played by Emmanuelle Riva, who is best known for her role in *Hiroshima My Love* (1959) by Alain Resnais – a film about memory. She thinks that Julie is her sister Marie-France who is in fact dead. Marie is a very popular French name and France means France itself, therefore Julie being called Marie-France by her mother suggests a symbol of France. Julie tells her mother that she does not want any belongings, memories, friends or love because they are all traps. It suggests that the old France is dead and the New France wants to forget the past. A past that is full of such things as the Vichy government, or for example, the Holocaust and the blame connected with it. Also, in *Decalogue 8* while Elżbieta was telling her story, she was continuously playing with a golden chain around her neck with a cross and something that looked like a Greek letter Pi or a Hebrew letter Het on it. Zofia later tells Elżbieta that through all these years whenever she has seen somebody playing with a golden chain, just like a six year-old child Elżbieta that night, she wondered if she was alive. However, it also reminds us of the cross on the necklace from *Blue.*

In the scene in the hospital, Julie looks straight into the camera as if she were saying 'shouldn't you leave me alone in my pain?', which induces an uncanny feeling in the audience. Kieślowski had previously applied the same technique in *No End* and *The* Decalogue. Sometimes the next shot shows that the characters are looking at somebody but sometimes there is nobody there to look at. It gives the viewer the impression that the character in the film is aware of being watched. At the beginning of *Decalogue 1* the young man looks straight into the camera, as if he were asking 'What are looking at?', in *Decalogue 4* Anka does the same thing when she is alone with her boyfriend as if she were asking 'shouldn't you give me some privacy?', and in *Decalogue 9* Hanka also

looks us straight in the eye, as if they were all asking the viewers what would they do if they were in these characters' shoes. In *The Double Life of Veronique* Véronique also looks at the camera, as if she were asking: 'Who is there?', just as Julie, when she hears the music and sees the blue light for the first time. Her daughter Anna also looks straight into the camera at the beginning of the film while she is in the car.

Other repeated motifs include the scene in which Julie empties her purse on the bed, as Véronique did to show Alexandre who she is. But Julie does so to clean it of everything that she will not need anymore. She finds a lollipop that belonged to her daughter and eats it, as if this would unit her in a peculiar communion with her lost child. Finally, when Weronika in one scene is pushing autumn leaves off the wall, it reminds us of Julie dragging her hand on the wall. In the next scene we can see her wounded hand when she goes to a busy area of Paris to rent an apartment close to Place Monge. In this scene we briefly see Kieślowski in the film. Haltof (2004, p. 132) writes that 'when Julie emerges from the subway onto a busy street before seeing the real-estate agent, Kieślowski briefly appears on the screen as a bystander. When Julie moves away from the camera, Kieślowski appears in front of it observing Julie, with his back covering almost the whole screen'. However, he only appears for a short period of time, he does not look at Julie at all and does not cover even the half of the screen.

Various authors suggest that the director appears in many of his films when in fact he only appeared in his early documentaries and then in his final trilogy. Kickasola's (2004, pp. 217-218) saw him in *Decalogue 6* in a scene with Magda: 'When she goes to the post office to inquire about Tomek, Kieślowski himself appears in cameo (back towards us)'. However, it is not Kieślowski, just an ordinary looking man with glasses and leather jacket on. And Garbowski (1996, p. 6) states that ‘In the last episode, *Decalogue Ten*, the director is sitting at a table in a school stamp fair trading stamps' and that 'it is the first feature film in which he actually makes an appearance’ (ibid). However, Kieślowski certainly is not sitting there although there might be a back view of him. A man with the glasses who obstructs the view of the camera does look a bit like the director.
Julie spends her time going to the coffee shops, listening to a flute-player playing in the street and swimming in a big empty swimming pool. Julie does

not want to get involved in anything or in other people's lives. This is further symbolised by her not helping when a man is being beaten up in the street and wants to hide in her house and by not signing the petition to evict her young neighbour Lucille or even by her not helping the old woman put her bottle in the recycling bin. When the guy hides in Julie’s building, we can see the blue colour on her face and hear him knocking on people’s doors, louder and louder as he makes his way up. The colour blue is then juxtapositioned with the sound of knocking of her past (just like before it was connected with music) but she does not open the door. However, people keep on invading her space, coming to her house or finding her through her doctor (Claude Duneton, who also played the father of Véronique). He puts in contact with her Antoine, who wants to return her necklace with a cross that he took from the scene of the accident. She meets him but does not want to discuss what happened. However, he is the first person who makes her laugh. Before meeting him she only smiles gently sometimes, for example when the lawyer asks her why she wants to sell the house or when the letting agent asks her what she does in life and she replies 'absolutely nothing.'

Afterwards Olivier finds her while she is sitting in a coffee shop. They hear the flutist playing a familiar melody. Strangely enough he is dropped off by rich blond women in expensive car with a chauffeur, and then starts to play in the street. After Olivier leaves, Julie approaches the flute-player and asks him how he knows the melody that reminds her of the unfinished Concerto for the Unification of Europe that her husband Patrice was writing and 'he says he invents all sorts of things' (Insdorf 2006, p. 148). Kieślowski believed that 'music notes all exist, waiting for someone to order them. That two individuals in different places can think of the same music is an example of what unites people' (ibid, pp. 158-159) in the same way that words, images or ideas can come to two different people who do not know each other.

During the whole film we see 'visual cords, strings and ropes of all kind' (Lee 2002, p. 93) for example: bungee jumpers, sky divers or tight-ropes walkers on television, strings of the blue glass ornament (suggesting a connection between Julie's old and new life), the umbilical cord linking the unborn child to its mother, a necklace with a cross, the hand-held stick and ball toy and other

'metaphorical, invisible strings that bring back to you what you thought you had lost' (ibid, p. 94). Julie, just like biblical Job, gets back everything that she has lost. There is a new child that she can help take care of, a new lover whose affection she appreciates even if she does not return it and a new music score, which for the first time, will have her name on. In the final scene this beautiful concerto that was commissioned to commemorate the Unification of Europe can be heard. Andrew (1998, p. 88) explains:

> Certainly it reflects the mood of the times in which the film was made, and it may also cast light on Patrice's real status as a 'serious' composer; if he is acclaimed, in death, as a great artist both by patriotic funeral orators and, presumably, by the Eurocrats who commissioned the work, that suggests merely that he was known for popular, accessible anthems rather than original, adventurous compositions. At the same time, of course, the notion of Unification is in keeping with the film's final celebration of love and shared humanity.

First we see Julie and Olivier making love, accompanied by the choir singing the Hymn of Love (1 Corinthians 13). The love scene is filmed as if the camera was behind a glass wall and Julie's face is pressed against it. Some authors suggest that the impression is that she is underwater or that she has been filmed through 'the screen' (Dobson 1999, p. 240), 'the glass' (Orr 1998, p. 64) or 'under glass' (Insdorf 2006, p. 146). However, it looks more as if she was next to an aquarium, but outside and not inside of it. I agree more with Haltof (2004, p. 128) who states that 'the scene looks as if photographed from behind a water tank with Julie's face gently touching the glass'. However, there is no water in it and she is not drowning. Most likely it is just a window, as Kickasola (2004, p. 279) suggests.

And then 'the film's magnificent coda begins, a non-narrative montage that shows, in turn, all the major characters while simultaneously allowing us to hear, in full for the first time, the eight-minute chorus' (Andrew 1998, p. 35). It brings to mind the ending of *Donnie Darko* by Richard Kelly from 2000, where the camera also shows a montage of the faces of all the film’s major characters, one after the other, accompanied by the atmospheric song *Mad World*, written by Tears for Fears but here performed by Gary Jules.

Donnie Darko is a film about issues close to Kieślowski's heart – the parallel lives of one person, in this case the eponymous Donnie Darko, who sacrifices his life to save the world. 'In America, the most common use of the forking-path form has been in the science-fiction genre, where time travel accounts for divergent outcomes (e.g. *Donnie Darko* [2001]' (Kickasola 2009, p. 169). When Donnie dies to turn back time, all the people from the coda suddenly wake up and seem to be thinking about him. One of the main characters, Frank, who was shot by Donnie in the eye, even touches his eye as if he could remember what has both already happened and never happened. A similar gesture can be seen in *Three Colours: Blue* when Antoine touches the necklace offered to him by Julie. Kickasola (2004, p. 279) describes it as follows:

> Julie and Olivier make love, her face pressed against a window that renders their forms abstract. The camera elides space to reveal Antoine awaking early, thoughtfully fingering the cross necklace Julie left with him (…) Julie's mother is seen, staring at television, but also at us, as windows and reflections multiply her fractured self. Lucille is shown, sitting in the strip club, a pan reveals new life arising in a sonogram, a child for Sandrine, Patrice's mistress. The camera pans to her face – an expression of wonder. Finally, we see a close-up on an eye, symmetrical to the eye that greeted us after the catastrophe.

In the last scene of the film we see Julie with tears in her eyes but also softly smiling. All the authors agree here that 'her tears suggest return to life' (Insdorf 2006, p. 147) and that 'her tears are not the tears of sadness and pain, but the tears of *agape*, of a Yes! to life in its mysterious synchronic multitude' (Žižek 2001, p. 172). In other words they are the 'tears of joy or, perhaps, relief appearing on her face (laughter through tears?)' (Haltof 2004, p. 129). In all other scenes she was visibly restraining herself from crying, even in the scene when she bruises her hand, but this time she lets the tears fall and smiles gently at the same time. Perhaps the authors worked backwards and assumed that these tears are a sign of her metamorphosis because they know that there is a happy ending for Julie and Olivier at the end of the trilogy? Long before we watch the last film of the triptych and see that Julie and Olivier are still together a year later, we already know that Julie's story will end well. Piesiewicz (Zawiśliński 2005, p. 313) recalls that when they were writing the scripts, to make the protagonists believable, they filtered them through their own

experiences, 'our childhood, youth, studies, friends, parents, work, books we read and people we met'. Zbigniew Preisner, their third collaborator and also a friend since they made *No End* together in 1985, wrote the music again for the whole trilogy. According to him (Preisner commentary, DVD extras, 2011) ‘in film, as in music, the most important thing is silence. [But] You have to know how to “play the silence”’. And especially in a film like *Blue*, with such ‘narrative style’ and ‘memorable and powerful’ (ibid) music. Preisner's alter ego in Kieślowski's film was Dutch composer H. Van den Budenmayer. Andrew (1998, p. 89) states:

> Intriguingly, although Kieślowski claimed that *White* also alluded to the fictional Dutch composer (Stok, Kieślowski on Kieślowski, p. 225), I have been able to find no such reference – verbal, musical or visual – in the finished film. One can, however, hear briefly in the background the tango from *White* during the record-store scene in *Red*.

Indeed, there is no allusion to the fictional composer in *White*. There is no tango from *White* in that scene either. We hear *Do Not Take Another’s' Man Wife* from the soundtrack of *Red*, supposedly composed by Van den Budenmayer. However, Budenmayer was present in the script of *White*, so Kieślowski most likely cut it off the film during editing. The music in the whole trilogy relates very closely with the story and as Insdorf (2002, p. 156) notices, in *Blue* there is a symphony (Julie's late husband was a composer of classical music), in *White* – a tango (a dance where one partner leads and the other must follow), and in *Red* – a bolero (bringing two melodies together that represent the main characters Valentine and Joseph Kern).

Some of the things in *Blue* are more French than Polish: Julie having coffee in a cafe, Julie’s mother being in a retirement home, or shots of the famous Place Pigalle. There was no equivalent of such luxuries back then in Poland, or at least people were not used to them or could not afford them. Poles had no money to spend them daily eating or drinking out, parents usually lived with their glow up children and so called peep shows did not become popular until the 1990s. Also, in Communism there were no servants. Karmitz (interview, DVD extras, 2011) talks about the script

> It had been translated directly from Polish because he [Kieślowski] wrote it in Polish and the translation was sometimes awkward (...) Since he didn't know France very well – he didn't live there long, he didn't speak French – the script had many Polish ideas about France, especially in the minor roles. I'm thinking about the scenes in the countryside with the couple of caretakers or other minor characters that had to be cut down in order to focus on what was essential. These things were difficult for him to see because they obviously meant something in Polish but the way they were written in French wasn't really interesting. It didn't work.

Regarding the traces of Polishness in *Blue* – the actress Juliette Binoche, who plays Julie, has some Polish roots. Her mother was born in Częstochowa, and she said (Binoche, interview, DVD extras, 2003) that she has a cousin in Poland who looks just like her. Therefore she wanted to play Veronique in *The Double Life of Veronique* and did the audition for the film with Kieślowski. She did not play that role but he remembered her when he started to film the trilogy. Also, the street flute player performed by Jacek Ostaszewski is a Polish musician, composer and theatre director and together with Zbigniew Zamachowski, who appears for a moment in the scene taking place in the court, they are the only Poles in this film. The next part of this chapter will methodically consider the aspects of Polishness in this film based on Bisko's list.

First, Julie's *organisation of space* is marked by distance and coldness from Julie's side. Her *attitude towards time* is also meaningful. It seems as time stays still, it does not matter to her. It passes slowly and flash back take her to the same moments. Next, *impoliteness* is what a journalist accuses Julie of when she comes to talk to her after the accident. Then, it should also be mentioned here that in French formal and informal *forms of address* are also used but that it is quite unusual for two people who have had a sexual relationship to still use «vous» instead of «tu» as Julie and Olivier do. It emphasises even more the distance that Julie tries to keep Olivier at. In one of the scenes Lucille brings Julie a bouquet of *flowers* to thank her for not signing the petition to evict her and has a look around Julie's apartment. She is nosy and seems to annoy Julie but with time they establish a friendship of sorts, in which Julie is more like a mother and Lucille like a daughter. Andrew's (1998, p. 88) digression is worth noting here

> There are hints that for Julie, Lucille – arguably the film's most 'innocent' character in so far as, like a child, she happily goes about without underwear and naively believes that anyone would like her, enjoy exposing their naked body to the public gaze – perhaps comes to represent a surrogate daughter-figure. As a child, Lucille says, she owned and loved a blue chandelier like the one in Julie's flat – which Julie, in her desire to keep her past a private secret, tells Lucille she 'found'.

Julie's *health* is a concern at the beginning of the film before we learn after her visit at the doctor that she is fit and in great shape. It might be suggested that *driving manners* are mirrored in the car accident at the beginning of the film. Car accidents are very common in Kieślowski's films and his mother died in one therefore it seems like Kieślowski is obsessed by them. But because Polish drivers drive very aggressively, it can be justified. Also, in the scene when the car stops (for a toilet break) there is some kind of liquid dripping from underneath it. Kickasola (2004, p. 265) claims that it is a sign of 'a faulty break' and probably the cause of the accident. Maybe they wanted to stop to pick up the hitch-hiker Antoine who was seating by the side of the road? He was playing a game to keep himself entertained – trying to place a hanging ball with a hole in it on a stick. At exactly the same moment that he finally achieves his goal and smiles, the sound of the car crash can be heard and then the smashed car against the tree is shown. Kickasola (ibid, p. 266) wonders 'what does one have to do with the other? Does one cause the other?' It is as if he believes that the Antoine's luck in the game comes at someone else's cost. Also, Julie uses *public transport* in the film – metro, which again is not that unusual knowing that she has just survived a car accident and probably does not feel like driving. In the rest of the film she either walks or takes a taxi.

Regarding *friendship* and *neighbours* it should be noted that Julie and Lucille become friends and that they disinterestedly help each other. The neighbour from downstairs lends Julie a blanket when she shuts herself out. We also see some *animals* in the film – a family of mice and a cat that Julie borrows from her neighbour to get rid of them. Then a mentioned earlier old woman trying to bin a bottle represents *old age*. Julie reacts almost as *the Polish mother* and wants to kill herself when she loses her child as if it was her only reason to live but cannot do it. Finally, with regard to *children* – when Julie finds out that Sandrine will have Patrice's child, she tells her she shouldn't smoke. Sandrine shakes her

head as if she was saying ‘Don’t’. Do not tell me what to do’. Also, while Julie is watching the funeral on a portable television, she is visibly moved by the image of her daughter's coffin. She does not seem to mourn her husband at all and concentrates only on the loss of her child. Blue lamp – symbol of her daughter, Lucille her daughter. Death of a child the worst thing in life. Regarding the *money* we could note that having it allows Julie to become completely independent and free. Her mother watches *television* almost all the time and she has lost contact with the real world, watching bungee jumping and parachute jumps – symbols of letting go. Also, Julie learns from the TV programme about her husband’s lover and Olivier finishing Patrice's concerto. Julie thought she had destroyed the only copy of the score but the copyist made another one and had sent it to Strasbourg. The European Council then asked Olivier to continue the work and he agreed. Kickasola (ibid, p. 277) is therefore mistaken in stating that 'the publisher had kept a secret copy'. When Julie goes to the Palace of Justice, she sees her husband’s lover in the court room sitting next to Dominique from *Three Colours: White.* We also often see Julie practising one *sport* – swimming in a usually deserted swimming pool. For many authors this symbolises ablution and catharsis. Finally, there is some dark *humour* in this grim film in the form of the last joke told by Patrice right before their accident.

Next, *music* plays a very important part in the film and H. Van den Budenmayer appears here again. When Julie and Olivier are composing the music together, our POV is getting blurred during that scene. It probably supposes to help us concentrate more on what we hear. Then, Olivier drinks whiskey, Kieślowski’s favourite *alcohol* but he does not propose any *toasts* nor *bruderszaft*. There is no *Romantism* in this film, unless a crooked romanticism is perceived in the relation between Julie and Olivier. The overall *atmosphere* is quite melancholic and mysterious. However, *religiosity* is present in the form of the cross on a chain found by Antoine. It could be easily replaced by a heart or any other shape more popular in the West if this film was made by a Western director. Subsequently, *superstitions* will be present in the form of the bad luck caused by Antoine winning in a game in which he has to place a hanging ball with a hole in it on a stick. Finally, *spirituality* is present in this film in art, and more narrowly music.

To summarise, even though *Blue* seems to be a very French film, there are traces of other Kieślowski's films and ideas in it. Some of them can be connected with his Polish national identity, for example the whole melancholic atmosphere with traces of black humour which is so typical for the Poles. Finally, we will analyse this part of trilogy following the example of the earlier analysis of the *Double Life of Veronique* based on all the information gathered so far.

In *Three Colours: Blue* we see the world from Julie's narrow point of view. She is looking straight, not far ahead and never behind, because she wants to forget the past and live in the moment. That is why we see so many close-ups of details on which she is concentrating her attention and sometimes it seems that time stands still for her. And sometimes it literary does – in these moments when she is haunted by a blue light and sounds of music which she probably helped to compose. She never took credit for it though but lived in the shadow of her famous husband.

In this film Julie starts her journey as an embodiment of Madonna – a faithful wife and a good mother, sacrificing her ambitions for the family, almost like stereotypical Matka Polka (the Polish mother). It is obvious that she loved her daughter much more than her husband Patrice and even though unlike her husband she did not have an affair, it seems that their love was extinct and they were probably rather friends than lovers. That would explain why she felt so betrayed when she found out that he had a mistress. She most likely thought before that their marriage was great and even though there was no more passion between them, she did not expect him to be lying to her and seeing somebody else behind her back. She had a chance to cheat on Patrice with Olivier who was visibly in love with her but she remained devoted to her husband and she expected the same from him. Besides, she probably also felt publicly humiliated by this unpleasant news and the fact that she was the last one to find out. After the death of Patrice and their daughter Anna Julie becomes 'impotent' – unable to enjoy life anymore. She changes into a contradiction of who she used to be. Julie invites Olivier for a one night stand to, in her opinion, do him a favour and prove to him that she is not special so he could easier forget about her and then she concentrates completely on herself

and her caprices. She does not have to do anything that she does not wish to do. She focuses on simple little things, like drinking slowly her coffee, enjoying rays of sun on her face or swimming. She decides to just be. She does not condemn Lucille who choose a career of a striper and who is having an affair with her neighbour. Lucille symbolises here the opposite of Julie, the 'whore'. But at the same time she is the reincarnation of her late daughter Anna. Both Lucille and Anna had the same kind of chandelier and Lucille is also very naive and child-like so Julie starts to feel protective over her. Lucille represents the repressed side of Julie – unlike her, she wears no underwear, she confesses that she cannot sleep alone and that she likes sex. She is the whore with a heart of gold, another figure so often shown in cinema.

Such ironic female protagonists show virtues lacking in other female heroines. They are ready to give love unconditionally and are the conjunction of the Madonna and the whore in one Mary-Magdalene-like figure. Lucille is good and open-hearted, nourishing men and their needs by vocation. But she is also free and does not follow the rules of the patriarchal society therefore she can be perceived as a feminist. Julie is trying to break the ties imposed on her by the society in her own way but soon realises that it is not possible or at least not easy. Soon, as we find out from the ending of *Three Colours: Red*, she will give in and stay with Olivier, the man who loves her, even though she does not seem to return his feelings. Feminists are often accused of hating all men and while Julie tries to live alone, without a man, she eventually seems to prove that idea wrong. However, feminists just encourage woman to be independent and aware of the reasons they based their choices on. In this film Kieślowski seems to be telling the viewers that even if he does not support Julie's decision to abandon everybody, including Olivier, a man who loves her, he promotes everybody's right to choose their own path. Therefore he becomes a feminist too.

3. 2. Three Colours: White

If the first part of the trilogy was about liberty, the second is about equality, but it is 'understood as a contradiction' (Kieślowski in Stok 1995, p. 217). The director claimed that we all understand the concept of 'equality' and that we all say that we want to be equal but 'I think this is absolutely not true. I don't think anybody really wants to be equal. Everybody wants to be more equal. There's a saying in Polish: There are those who are equal and those who are more equal' (ibid). It obviously refers to the motto from *Animal Farm* by George Orwell stating that 'all animals are equal, but some animals are more equal than others' which evolved into the Polish expression that „Są równi i równiejsi" (there are the equal ones and the more equal ones). The Poles have long felt unjustly treated by the world and thus less equal.

White is a non-colour, or a lack of colour, as Mark Woodman (Bisaillon 2011) states 'without colour we're living in a big white box'. Haltof (2004, p. 135) quotes Paul Coates who thinks that *Three Colours: White* 'dramatises Polish fears of exclusion from Europe' and states that 'Karol's impotence may be that of the Pole confronting locked European doors'. Some Polish major journals described it as 'downwards', 'cold', 'the coloured emptiness' and 'without colour' (ibid, p. 136).

The lack of colour matches the lack of equality in the film *Three Colours: White.* Insdorf (2002, p. 159) remarks that Karol is finding 'equality, but in the ironic sense of "getting even", or revenge' because the real equality is a utopian idea, that is impossible to accomplish as 'it's contradictory to human nature' (ibid, p. 153). However, Kieślowski and his cinematographer Edward Kłosiński were trying to use the white colour whenever they could. Many scenes are taking place in the winter time and we can see white snow everywhere. In the wedding scene Dominique's veil and bridal dress are white. And when Karol finally managed to make love to her, her orgasm is intensified by the screen fading to white.

Kieślowski represented European art cinema and when in 1994 the jury at the Cannes Film Festival gave the *Palm d'Or* to *Pulp Fiction* instead of *Three*

Colours: Red, many critics saw it as a sign of the beginning of the end for European cinema and the triumph of American filmmaking over it. Haltof (2004, p. 113) lists that the 'theoretical analyses of art cinema by David Bordwell in 1979 and, two years later, by Steve Neale introduced several distinctions between art cinema and commercial cinema and offered a model which remains essentially unchallenged today'. They mentioned 'the use of flash forwards to stress the authorial character of the film' and also ambiguity – 'the viewer watching an art film faces a mystery' – as the main components of art cinema. Haltof argues that Kieślowski 'probably did to art films in the 1990s what Sergio Leone's spaghetti westerns did to the western in the 1960s – the accumulation and intensification of features characteristic of the 'genre' (ibid, p. 120). Coates (2002, p. 217) adds that 'Kieślowski renewed art cinema by transforming the auteur autocracy into a democracy'. The involvement of his co-workers was always stressed while discussing Kieślowski's filmmaking as he liked to work with the same team of people who were also his friends and collaborators. Below is the list of are two lists of his crew ensembles.

Table 2. Cinematographers who cooperated with Kieślowski on his films:

Director of Photography	**Title**
Sławomir Idziak	*Pedestrian Subway*
	The Scar
	A Short Film About Killing
	The Double Life of Veronique
	Three Colours: Blue
Jacek Petrycki	*The Calm*
	Camera Buff
	No End
Edward Kłosiński	*Decalogue 2*
	Three Colours: White
Piotr Sobociński	*Decalogue 2*
	Three Colours: Red

For Kieślowski editing was a very important part of the film making process. In France he cooperated with Jacques Witta from *The Double Life of Veronique,* through *Three Colours: Blue* until *Three Colours: Red.* He also liked to work with the same actors, for example Tadeusz Bradecki, one of Zanussi's favourite

actors, appeared in Kieślowski's *Camera Buff* as Witek and in *No End* as the charismatic hypnotist. Kieślowski also borrowed another actor from Zanussi for *No End* – Danny Webb, a British actor who plays an American tourist there. He played in Zanussi's *A Year of a Quiet Sun* just a year earlier and he probably recommended him to Kieślowski, as they usually did. Kieślowski admitted in interviews that he usually asked his friends about actors they liked working with, especially when he started to work abroad and did not know the market. He told Zawiśliński (1994, p. 34) that Agnieszka Holland often told him about various French actors because she lived in Paris and knew this environment. Later he added that 'Skolimowski also passed me on the names of some actors but I never used them because he is from a little bit different world, with a different way of thinking. Yet I often take advantage of Agnieszka's suggestions' (ibid).

Table 3. Polish and French actors who reappeared in Kieślowski's feature films:

Actor	**Films (character)**
Jerzy Stuhr	*The Calm* (Antoni Gralak)
	Camera Buff (Filip Mosz)
	Decalogue 10 (Jerzy)
	Three Colours: White (Jurek)
Jerzy Trela	*The Calm* (Zenek)
	Three Colours: White (chauffeur Bronek)
Bogusław Linda	*Blind Chance* (Witek)
	Decalogue 7 (Wojtek)
Marzena Trybała	*Blind Chance* (Werka)
	No End (Marta)
Tadeusz Łomnicki	*Blind Chance* (Werner)
	Decalogue 8 (the tailor)
Stefania Iwińska	*Blind Chance* (oppositionist)
	Decalogue 6 / A Short Film About Love (landlady)
Grażyna Szpołowska	*No End* (Ula)
	Decalogue 6 / A Short Film About Love (Magda)
Aleksander Bardini	*No End* (Labrador)
	The Double Life of Veronique (the conductor)
	Three Colours: White (the notary)
Artur Barciś	*No End* (Dariusz)
	The Decalogue (the Young Man)
Maria Pakulnis	*No End* (Joanna)
	Decalogue 3 (Ewa)

Jan Tesarz	*No End* (Joanna's father)
	Decalogue 5 (the taxi driver)
Janusz Gajos	*Decalogue 4* (Anka's father)
	Three Colours: White (Mikołaj)
Władysław Kowalski	*Decalogue* 7 (Majka's father)
	The Double Life of Veronique (Weronika's father)
Cezary Harasimowicz	*Decalogue 10* (police inspector)
	Three Colours: White (police inspector)
Irène Jacob	*The Double Life of Veronique* (Veronique)
	Three Colours: Red (Valentine)
Philippe Volter	*The Double Life of Veronique* (Alexandre)
	Three Colours: Blue (the letting agent)
Claude Duenot	*The Double Life of Veronique* (Véronique's father)
	Three Colours: Blue (the doctor)

Talking about repeated motifs in Kieślowski‘s films, it should be noticed that the police detective is the same character that appears in *Decalogue 10*, played by the well-known actor and script writer Cezary Harasimowicz and because Karol's brother is played again by Jerzy Stuhr, it sometimes seems as though *Three Colours: White* is a continuation of *Decalogue 10.* However, while Stuhr was given versions of his real name in both films (Jerzy or diminutively Jurek), Zamachowski had a different first name in *Decalogue 10* (Artur) from *Three Colours: White* (Karol), therefore it would be hard to push this tempting theory that they are meant to be the same people, just a few years later. However, it announces brotherhood that will be the subject of the next film, *Red.*

Another repeated motif in this film include the fact that Karol to become rich is eavesdropping his boss, just like other protagonists in director’s earlier films. In *Decalogue 4* Michał is listening to Anka’s phone conversation with her boyfriend and in *Decalogue 9* Roman is eavesdrops his wife Hanka. Also, Karol is looking at Dominique in the window twice – first time in Paris and he can only see her silhouette, second time in Poland when she is imprisoned and shows him some mysterious signs. It looks like if she was staying that after she is released, she will stay and remarry him. However, maybe it is just his imagination? Or maybe she had lost her mind behind the bars of the Polish prison, isolated not just by the limited living space but also the lack of the knowledge of the language and

therefore unable to communicate? Either way, as Kieślowski used to say, love is like prison anyway because when we love somebody we start to depend on the person we love. Therefore even when we see Dominique free with Karol Karol at the end of the trilogy, they are both metaphorically in prison of their mutual damaging affection. Their relationship brings to mind French film *Love Me If You Dare* (*Jeux d'enfants*) by Yann Samuell from 2003 in which such self-destructive attitudes were even more intensified. In this film Marion Cotillard is Sophie Kowalsky, daughter of Polish emigrants, who plays a more and more dangerous game with her childhood sweetheart played by Guillaume Canet.

Kickasola (2004, p. 281) states that Karol in *White* 'comes home to Poland, just as Kieślowski returns to his homeland for a second and final time since the fall of communism'. However, Kieślowski already came back to Poland after filming *The Double Life of Veronique* and travelled a great deal, therefore when he went abroad again to film *Three Colours: White,* it was not the second time since 1989. Then Kickasola (ibid, p. 282) adds:

> The suitcase also symbolizes Kieślowski's own return to Poland in a humorous fashion. One should remember that Kieślowski faced stern criticism from many Poles who felt he had abandoned them and the urgent political needs of the country. Perhaps this scene is his wry, joking retort: he also must smuggle himself back into his homeland.

It is argued here that the criticism was mostly coming from the critics, not the public, who were always eager to see Kieślowski's films – *The Double Life of Veronique* was seen by 200 000 viewers (Zawiśliński 2005, p. 301) and *Three Colours: Blue* by 250 000 (ibid, p. 329). This criticism might be excused in part by the fact that Polish artists played a role in Polish society for centuries and Polish critics had not yet adjusted to modern times. As previously mentioned, Kieślowski never really left Poland for longer than he needed to make a film abroad, therefore he did not need to 'smuggle' himself back to his own country. Shortly before his death Kieślowski complained about the state of cinema and compared new films to new cars, suggesting that they all looked exactly the same. According to Kickasola (2009, p. 182) 'he worried that the spiritual needs of the audience were disappearing, at least in Poland'. Although he was talking about the film industry in general, not just in Poland, and referred to the American industry in particular. Stok (1995, p. 2006) alleges that he said

> The film industry is in a bad condition the whole world over. (…) the industry's not interested in the public and the public, in turn, is less and less interested in film. But it has to be said, we don't give the public much of a chance. Apart from the Americans, of course. They care for the public's interest because they care about their wallets; so that's a different sort of caring really. What I am thinking of is caring also for the audience's spiritual life. Maybe that's too strong a word but something which is a little more than just box-office. The Americans take excellent care of the box-office. And while doing so they make the best, or some of the best, films in the world anyway, also on the spiritual level. But I reckon that this realm of higher needs, of something more than just forgetting about everyday life, of mere recreation, this realm of needs has been clearly neglected by us. So the public's turned away from us because they don't feel we're taking care of them. Maybe these needs are disappearing.

There are some problems with the translation here. In Polish version Kieślowski said that in America the film industry takes care of public's interest because they care about their wallets and that Americans look after the money well. But at the same time they make the best or some of the best films in the world, including serious and psychological ones. He assumed that the domain of the needs higher than just entertainment were being visibly neglected by filmmakers, including himself, and the public, sensing this state of affairs turned away from them. He then asked 'maybe these needs decrease?' (Kieślowski and Stok 1997, p. 165) Thus, he spoke about America, in a not very positive way as he did not have a very high opinion of the country. He even called it 'moronic' (Zawiśliński 2005, p. 351) in a letter to his friend Hanna Krall and asked her what she was doing there and why she did not come back to Poland.

Insdorf (2002, p. 121) reminds us that in 1996 'Kieslowski willingly went to the Warsaw hospital for heart surgery and died there after the operation'. Then she sums it up that 'he refused offers from Paris and new York – as well as two specialized open-heart-surgery centres in Poland – insisting that he was an ordinary Pole with confidence in his doctors' (ibid, p. 1) She adds, quoting Irena Strzałkowska, that 'according to his friends, the hospital was to blame, as the doctors were not sufficiently familiar with the new equipment that had been imported' (ibid). However, Polish doctors are very well trained and one of the best cardiac surgeons, professor Zbigniew Religa was Polish. Following Insdorf, other authors have suggested that the blame for Kieślowski's death should rest

with his Polish doctors. It is understandable that she looked for a cause as it is hard to reconcile with the untimely loss of a friend. However, as Kieślowski himself said (Stok 1995, p. 34) 'one can say it's cancer or a heart attack or that the person falls under a car, but really people usually die because they can't go on living'.

The arguments that Insdorf used are contradictory. First of all, she says that 'for a man who made the documentary *Hospital* twenty years earlier – in which Polish doctors find that instruments, electricity, and much-needed sleep are in ludicrously short supply – Warsaw was hardly the most promising place for surgery' (Insdorf 2002, p. 3). However, she acknowledges herself that in that film 'doctors do their best' (ibid, p. 24) and Haltof (2004, p. 13) that 'the surgeons are portrayed as skilled workers' there. Even though the hospitals in early Kieślowski's films were in a very bad state, we should not jump into conclusions. In *Decalogue 2* Andrzej, Dorota's husband, is in the hospital and in one scene he wakes up and slowly looks around. This provides the audience with a close look at the state of a Polish hospital at the end of 80s. However, Kieślowski went to the hospital years later, after the so-called 'Balcerowicz plan' (Leszek Balcerowicz was the former chairmen of the National Bank of Poland) and following the resultant economic boom. Therefore, in 1996 the director did not found himself in a similarly badly maintained hospital. Also, Insdorf states that at the time of his death Kieślowski was still a 'chain-smoker' (ibid, p. 3), when in fact, he gave smoking in 1995 after his first heart attack, on his daughter's request.

Kickasola (2004, p. 15) then writes about Kieślowski that 'according to Insdorf, he had been offered the chance to have surgery in some very fine hospitals in New York and Paris, but he declared his confidence in his local Warsaw hospital. Rumour had it, the staff was not sufficiently familiar with the newly imported operating equipment' and then he uses exactly the same argument as Insdorf – Kieślowski's documentary *Hospital* from 1975: 'One might say this film runs contrary to Kieślowski's voiced confidence in Polish doctors, expressed at the end of his life' (ibid, p. 100). However, we should remember that this film was made twenty years earlier and that many things had changed in that time, including the political and economical system.

Kieślowski died on Wednesday 13th March 1996, after a second heart attack. He gave his last interview entitled *Wymykamy się Bogu z ręki* (*We are slipping out of God's hand*) to two secondary school students, Jacek Błach and Agata Otrębska. It was meant for their school newspaper but subsequently appeared in the most well-known Polish daily newspaper the *Gazeta Wyborcza* (23-24 March 1996). He believed that 'those who have gone and whom we dearly loved, who were important to us, are constantly within or around us' (Stok 1995, p. 134). It is a belief that was illustrated in *No End.*

Haltof (2009, p. 22) summarises that 'Kieślowski's “French films” in particular, as Sobolewski writes, give the impression of “post-mortem films, as if there is present the awareness of one's death” (…) In a similar manner, contemporary viewers look at the last scene of Krzysztof Wierzbicki 's classic documentary, *I'm So So* (…), depicting Kieślowski on an evening ferry that takes him across the river, as if he is crossing Jordan'. However, he probably meant the river of Styx, because it was Moses who crossed Jordan, but the river of Styx is the symbol of death.

Haltof (2004, p. 150) also recalls that 'before his death on 13 May 1996, despite his much-heralded retirement from film-making, Kieślowski embarked on a new project with his long-time collaborator Krzysztof Piesiewicz. They started work on another trilogy of films entitled *Raj* (*Paradise*), *Piekło (Hell*) and *Czyściec (Purgatory*)'. Indeed Kieślowski, after announcing his retirement, was still working with Krzysztof Piesiewicz on the three scripts for *Heaven*, *Purgatory* and *Hell*, hoping to pass them on to some young directors. Insdorf (2002, p. 184) also mentions that Kieślowski and Piesiewicz planned to work on plots based on the theological virtues Faith and Love – in fact that there are again three of them: Faith, Hope and Charity/Love (Žižek 2001, p. 155). Insdorf (2002, p. 184) also suggests that the action of *Heaven* was supposed to take place in Rome and *Hell* in Los Angeles (the latter confirmed by Weinstein 1996).

However, the action of *Heaven* directed by Tom Tykwer is set in Italy, but in Turin, not Rome, and *Hell* directed by Danis Tanović takes place in Paris. *Purgatory* still has not been filmed but some Western authors mistakenly assume that *Nadzieja* (*Hope*) by Stanisław Mucha is the screen version of it,

because Piesiewicz is the script writer. However, Mucha's film is the first part of another trilogy, about already mentioned three theological virtues: Faith, Hope and Love. Even though Kieślowski declared that he would not direct any more films, Wilson (2000, p. 89) suggests that he did plan to continue his career. 'Rumour had it, at Cannes 1995, that Kieślowski's retirement was abortive and that the director was considering a resurrection in his career in order to create a further trilogy on the subjects of Heaven, Hell and Purgatory, of, we may imagine, all the more epic proportions. Journalists and critics confirm that Kieślowski has signed a contract to co-write the project'. Woodward (2009, p. 3) echoes this point stating that 'shortly after his death, it was revealed that he had begun writing another trilogy of films, again working with his long-time collaborator Krzysztof Piesiewicz, this time using Dante's *Divine Comedy* as the inspiring and structuring force'. However, Andrew (1998, pp. 86-87) explains that 'only months before his death, it was announced that he and Piesiewicz were planning to start to work on another trilogy of films, provisionally entitled *Heaven, Hell* and *Purgatory.* At the time, Irène Jacob, who had remained in contact with Kieślowski, believed that he intended only to write the films and oversee their production; as originally planned for *The Decalogue*, he would probably hand over the task of direction to three young film-makers'. Piesiewicz (Piesiewicz and Komar 2013, pp. 280-281) adds that,

> At the end of June 1995 we had ready a few pages of the synopsis of *Heaven*. We were talking to Karmitz and agreed that these films will be made by some young directors. (…) I could see that he was losing the patience, that making decisions became harder for him, that he takes the failures harder and harder. His great sensibility covered by an introvert personality was devastating his body. (…) He was not thinking about making movies any more. About writing – yes, but not about directing.

Before his death Kieślowski was 'a retired director' (Insdorf 2002, p. 3) who was still writing screenplays, hoping that they would be filmed by younger directors (as it indeed happened with *Heaven* and *Hell).* He was tired and disillusioned by directing even earlier but as he told Stok (1995, p. 63) 'really I make films because I don't know how to do anything else. (...) This is a very difficult profession; it's very costly, very tiring, and gives very little satisfaction in proportion to the effort expended'. He added that 'as to whether I'm going to make any more films, that's another question altogether, and one which I can't

answer at the moment. I probably won't' (ibid, p. 227). He also told Amiel (1997, p. 151): 'I don't have the desire to work as a film director any more. I hope I won't do it ever again. (…) I could maybe write a script one day', and that was exactly what he was doing. He told him (ibid, p. 19) he could still remember the moment he saw the face of the athlete, Carl Lewis, when he lost. As Polish rock group Perfect sang in 1990 in their song *Niepokonani (Undefeated*)

Trzeba wiedzieć kiedy ze sceny zejść	*One should know when to leave the scene*
Niepokonanym	*Undefeated*
Wśród tandety lśniąc jak diament	*Shining like a diamond among trumpery*
Być zagadką, której nikt	*Being a riddle that nobody*
Nie zdąży zgadnąć nim minie czas	*Can guess before the time is up*

As usually in Kieślowski's films, the music in *White* plays very important role. A Preisner (commentary, DVD extras, 2011) recalls 'The music for *White* is in two parts. In Paris, when Karol's wife divorces him and he walks around, the music is a gloomy kujawiak'. „Kujawiak" is one of Polish folk dances, quite slow and calm. He continues: 'After all, what does a Pole abroad dream about? He usually doesn't know the language and usually works somewhere around a church, or in some place like Milwaukee or Greenpoint, and he dreams of Poland. And back in Poland, what's he dream about? Dollars and America. This is our own vicious cycle'. Milwaukee refers to the Polish quarter in Chicago, and Greenpoint in New York, where Polish minority lived in self-imposed ghetto-like areas. They usually lived and worked together and only a few of them knew the language and served as the connection with the outside world. There were Polish churches, shops and restaurants everywhere and only Polish language was heard there.

He later tells the anecdote about two Poles he overheard on a plane flying to Paris who inspired the music for the second part of the film taking place in Poland. As he recollects the situation 'This whole time they're drinking vodka. Soon they're on a first-name basis. (…) These are Poles, free-flying birds. We have to go with a tango… Like at any little country wedding in Poland. It's a real symbol of our – I don't know – our cockiness, and at the same time our whole Polish narrow-mindedness' (ibid).

He also mentions the quite amusing scene where Karol finds himself at the dumpsite in Poland, looks around and says ‘Home at last’ and remembers ‘There I wrote a piece for piano, a prelude to a tango that’s like a Chopin introduction.’ As Kickasola (2004, p. 286) describes it ‘Preisner's music rushes in to highlight sarcasm (a deliberate musical irony in the likeness of a piece by Chopin, a Polish nationalist hero).' However, we should rather call Chopin a national, not nationalist hero. Preisner (commentary, DVD extras, 2011) concludes ‘For me, *White* isn’t so much a comedy as a pastiche about us Poles, about who we were, how we live, what’s in our heads, how we behave. The film was quite satirical in tone. Watching it today, after all these democratic and economic changes, there’s a lot of insightful commentary in it. The film as really very satirical, and a very bitter commentary about us Poles. The other two film covered subjects that everyone could understand more easily’.

Using Bisko’s list the traces of Polish national identity in *White* will be now considered. The film shows a Polish *landscape* in the scene at the waste dump and then the panorama of Warsaw is shown. Mikołaj’s *clothing* is very elegant and more European than Karol’s when they meet. There are also some men at the market place scene with longer hair and moustaches, typical for that time. Some popular *gestures* are present, for example Mikołaj shakes his head vertically for yes and horizontally for no. He also makes a ‘good’ sign with his thumb up to Karol when he finds him in Warsaw. The *language* spoken in most of the film is Polish, but also some French and a little bit of Russian. Kickasola (2004, p. 284) surprisingly states that 'during the trial, the need for Polish translation highlights the disconnection between Karol and his wife, though she clearly speaks some Polish'. However, she never says a word in Polish, even when they are alone, and if she could really speak the language, she would surely make a use of it to defend herself, when later in the film she gets accused of killing her husband in Warsaw. It is rather Karol who speaks some French, as we can see in some of the scenes in Paris. He has an accent but he manages to communicate with people – bank or underground workers and also Dominique. Some signs of the soulless *bureaucracy* are evident when Karol’s chauffer pan Bronek gets his death certificate and we see that it must be quite easy to persuade an office worker there that somebody is indeed dead. Then, some Polish *curses* are heard in the film, such as „kurwa” and other swearing

words. Karol uses *diminutives* and calls his brother Jurek while his name is Jerzy and his chauffer Bronek while his full name is Bronisław. Also, some formal *forms of address* are also used, for example „pani Jadwiga" (Madam Jadwiga).

In regard to *greetings* we see Jurek and Mikołaj hugging Karol when he comes back to Poland. Jurek is also *cooking* – he prepares bullion for Karol and a cake for Dominique. Finally, he also shows Polish *hospitality* letting Karol stay with him for free. Karol's *honour* is often exposed to insults: a pigeon defecates on him, his card is destroyed, passers-by run into him. Finally, Dominique humiliates him the most. He is *settling things* to make a fortune, for example he makes a deal with some peasants or he buys a dead body, because as he says, in new Poland everything is possible. He also has to do some *wheeling and dealing*, for example to come back to Poland he has to make the trip in his suitcase because of the lack of the passport and later he organises his own fake funeral. He is not openly involved in *politics* but now when the system had changed, he observes that 'These days you can buy anything'. With regard to *robbery* he actually steals an alabaster bust because it reminds him of Dominique as well as a page from the phone book. Also, the suitcase he travels in is stolen by workers at the airport. Finally, he uses *public transport* – as Falkowska (1999, p. 147) observes 'in order to survive, Karol is forced to play Polish folk songs on a comb in the subway' that becomes his home.

We see the development of Karol's and Mikołaj's *friendship* and how they help each other a lot. Regarding *neighbours* we hear Jurek telling Karol not to stand too close to the window when he is supposed to be dead because somebody might see him again. This implies that one of their neighbours had already seen him and believing the folk tales probably took him for a ghost. In terms of *animals* we see pigeons many times during this film (in Paris in front of the court house, at the waste dump, in the warehouse). Karol's and Jurek's *family ties* are very strong and we see Jurek helping his brother, first taking care of him when he comes back from Paris depressed and later letting him stay in his home free of charge. As mentioned before, in all three parts of the trilogy we see people of *old age* and here it is an old man trying to bin a bottle that Karol looks at without a slightest intention of helping him. We do not see any *children* in the film but

Karol and Mikołaj behave like children when they slide and drink some alcohol together and it brings to mind *Decalogue 10,* where Jerzy says that because of the stamps he forgot that he had any problems at all, and Artur agrees that it is as if they were children again, ignoring the serious problems of the adults.

Later, Karol's *distrust* is visible when he asks Mikołaj to meet him outside to talk, because he is 'afraid the office may be bugged'. Mikołaj asks 'by whom?' and Karol replies 'who knows?' In spite of political transition, like any Pole he is still suspicious and unsure of the future. Then *corruption* is also visible in the film when he arranges his own death. Karol's plan according to Falkowska (1999, p. 151) includes 'the shredding of Karol's personal documents, the arranging for the corpse to be buried instead of Karol at a Warsaw cemetery, and the bribing of the authorities and the police in order to stage the framing of Dominique'. However, while Karol and mister Bronek did enact a plan to falsify Karol's death by destroying his personal documents and burying someone else in his place, they did not bribe the authorities or the police. It is possible that they had to bribe one person to prepare a false death certificate but when Karol's chauffeur goes to the office to report the death, the clerk shredding his documents just does her job and expresses her condolences to the chauffeur in the belief that he had really lost somebody. It is similarly clear that the police just carry out their standard duties. Another element of falsification that is central to the plot is the fact that there are stamps in Dominique's passport which prove that she was in Poland at the time of Karol's death. But because her passport was kept in the safe in the hotel's reception, it was sufficient to bribe one person to get it out and get the stamps. Finally, Karol's *individualism* is visible in the fact that he carries out his plan of getting rich playing alone without telling anyone about it, and his *contrariness* is seen when in spite of Dominique's actions, he tries to make her love him again.

In regard to *money* it is obvious that it plays an important role in the film. Karol earns a fortune not by hard work or merit but by 'settling things' and 'wheeling and dealing'. In one scene Karol tells his chauffeur mister Bronek to keep the engine running because it keeps the car warm. This shows that Karol has become very rich. As (Kickasola 2004, p. 290) observes 'he has enough money to burn gasoline, a coveted commodity in Poland'. However, in the Poland of the

1990s it is not fair to say that gasoline was still coveted, although it was still expensive. Then *television* is mentioned only once by a peasant who confesses that he does not watch it at all. Subsequently, black *humour* is evident in this film thus it was described as a dark or bitter comedy by Kieślowski. For example in the scene where Karol tells his ex-boss that everything he owns will go to the church if something happens to him. It obviously works because his boss comments that it's impossible to get anything from the church if they inherit it. Or when the suitcase with Karol inside is stolen and Mikołaj has to confess to the staff at the airport: 'My friend was inside'. Finally, *emigration* is present at the beginning of the film when we see that Karol in France. Kieślowski was himself a Pole abroad, just like Karol Karol.

In more than the half of the episodes of *The Decalogue* somebody is either living, or planning to travel, abroad. In episode 1 Paweł's mother is absent, and it is implied that she is most likely working in America, as the time difference when she rings would suggest and because a lot of Polish people went there in the 1980s to look for work and better life. Many families were divided in this way and in this story Irena takes the role of the mother upon herself. It is hard to say if Paweł's parents are divorced, separated or even if his mother is only away temporarily. But small details suggest that she has been away for a while and lives in the USA permanently, for example, the fact that Paweł asks his father if she will call before Christmas shows that she does not call often as such phone calls were very expansive and it is clear that she is away in order to send money back to them. She has probably also sent the skates for his son as such foreign skates were not available in regular shops. Only in Pewex chain where goods could have been purchased only with foreign currency. Then, in episode 2 there is a scene described by Coates (1999, p. 98) as follows:

> The postman brings Dorota her husband's sick-pay and asks to see her identity card. Her reply, that she only has a passport, has implications probably lost on non-Poles, unaware that the Socialist regime required Poles to apply for passports: Dorota's possession of one indicates very specific travel plans, augmenting the significance of the mountain picture she had sat before in her flat. (That image, nevertheless, is one of Kieślowski's deadpan red herrings: her lover is a musician performing abroad, not the mountaineer who visits her.)

Although in agreement with the first part of this quote about the passport, it is worth noting that the mountaineer mentioned by Coates is actually Dorota's husband. This is made clear when his friend brings his backpack to Dorota and tells her it will be hard for them without him in the mountains and she tells him to return it back to the climbing club as her husband is not dead yet and still a member. In episode 4 Anka looks through things prepared by Michał for his trip: his passport and Polish Airlines ticket to Dubai. The fact that he is going to the United Arab Emirates could mean that he is an engineer, as a lot of Polish specialists worked there then. In episode 6 Tomek's friend, his landlady's son, is in Syria while Magda's young friend moved to Australia. In episode 7 Wojtek sees Majka's passport and guesses that she plans to leave Poland with Ania. As previously mentioned Polish citizens were not allowed to keep their passports at home but in the passport office and they had to apply for them each time they wanted to go abroad. That is why Wojtek asks Majka 'Show me. I haven't seen a passport in a long time'. But she does not give it to him as he would then see her Canadian visa and understood she plans to emigrate there.

In episode 8 we learn that Zofia's son is living abroad, as she puts it, far away from her. Elżbieta never learns where he lives, as if Zofia did not want to tell her, and nor does the audience. It is possible that it is in an Arab country which would explain why Zofia would not want to share this information with her. And in *Decalogue 9* Hanka's mother is somewhere abroad so she takes care of her empty apartment and as she works for KLM she asks her colleagues to take some things to her. There is a long tradition of Polish emigration that started during the partitions and Poles living abroad are traditionally called Polonia (Polish Diaspora).

Then *Christmas Eve* is mentioned twice in the film but first time we hear from Jurek that Karol has just missed it and the year after Karol does not seem to care. Mikołaj appears with many presents for his family but Karol is not seen celebrating. There is one scene of *marriages and weddings* in either flashback or flash forward form and the Polish accent here is portrayed by the rice thrown at bride and groom. Next, *music* is again present in the film even though H. Van den Budenmayer is not mentioned, even though he appeared in the script. And Karol plays song on his comb in Paris metro station. Kickasola (2004, p. 285)

observes that 'Mikolaj recognized the Polish song Karol was playing on his comb (“The Last Sunday”, a popular Polish song about doomed lovers, according to Insdorf)'. *The Last Sunday* (*Ostatnia niedziela*) written by Zenon Friedwald and performed by Jerzy Petersburski, as Stok (1995, p. 236) explains it, is 'a Polish song from the 1930s' that was often called 'the suicide tango' because, in the interwar period, many men shot themselves while listening to it. The song is about an abandoned lover who asks his ex-girlfriend to spend one last Sunday with him, implying that he might kill himself after they meet. He says things like “after that let the world collapse' or 'who knows what will happen to me?' When she left him for another, richer man, his happiness ended. When she asks what he will do or where will he go he replies 'I know where to go. Today there's only one solution for me, I don't know any other. This solution is... Well, it doesn't matter' – which clearly implies suicide. He urges her to be happy and not to worry but again asks her in the chorus to spend this last Sunday with him. In *White* *alcohol* is a clear symbol and Falkowska (1999, p. 149) reinforces the stereotype of Poles drinking vodka when she states that Karol and Mikołaj ‘talk, drink some Polish vodka, and listen to a Polish song, played by Karol on a comb' because vodka arguably represents traditional Poland. However, Mikołaj proposes Karol to drink with him some whiskey, which represents his western European wealth or aspirations and Karol drinks vodka only later, with the peasant. There is no sign of *Romantism* here unless we decide that the toxic love between Karol and Dominique is romantic. Finally, the *atmosphere* of this film is fairylike and a little bit surreal.

An icon of a Holy Mary and the mentioned church are signs of *religiosity*. Kickasola (2004, p. 283) argues that 'in this narrative, the church is mentioned only in passing and relevant only in its proximity to a bunch of rip-off artists Mikołaj knows'. However, Mikołaj only met the rascals (as it should be translated rather than rip-off artists) fleetingly so it is not accurate to say that he knows them. Also, the church is mentioned again, when Karol tells his new boss that, according to his will, all his belongings should go to the church in the case of his death. Then the fact that the peasant owns the Holy Mary icon might represent his *Marian devotion* but Karol uses it only as a mirror in the scene in which he is reinventing himself by changing his hairstyle.

There are two *sacraments* briefly present in the film – Karol's and Dominique's wedding as well as his fake funeral. The fact that Karol keeps the franc coin as a talisman bringing him luck can be seen as a sign of his *superstition*. He finally places it inside the coffin because his fake funeral is the last part of his revenge. In regard to the *attitude toward other nations* we see in the film that Russians are regarded as worse by the Poles (the thieves presume that Karol is Russian and so beat him up) while the French are considered to be better (because they represent the desired West).

Next, *country side and folk culture* are present in the person of the peasant who represents the typical rural way of thinking. He tells Karol that he wants to put the money he gets from him in a jar and to bury it in the soil, almost as if he believes that it will grow. Finally, the trace of the *Polish brand* is mirrored in the fact that the film was distributed in the USA by Janus Films, theatrical distribution company founded in 1956 in Cambridge, Massachusetts, and 'dedicated to bringing international art-house films to U.S. audiences', as it states on their website (www.janusfilms.com). It reminds us of the comparison made in 2003 by Wally Olins, British marketing specialist, between Poland and Janus, pagan god with two faces simultaneously facing West and East (Bisko 2014, p. 426).

To summarise, *White* is clearly the most Polish film from the whole *Three Colours* trilogy. It is caused by the fact that most of the action takes place in Poland but we see some signs of Polishness already in the French part in Karol's attitude and comportment. For example his unpleasant smile when he sees and old man struggling at the bin is a sign of the typical Polish envy. He seems to be happy that somebody else is also struggling. The last thing worth mentioning here is the fact that the choice of the protagonists' names provides a very interesting clue decoding the whole idea of the film. Karol is a Polish male name that is pronounced in French exactly the same way as a female name Carole, while Dominique – a French female name, in Polish becomes a male name – Dominik (the female form of Karol in Polish would be Karolina and female form of Dominik – Dominika). Therefore it is no accident that both this names in each language describes a different gender – in France Dominique plays a male, superior role while Karol is degraded to a female, subordinated

role. Or using the terminology of the tango, Dominique is the leader, and Karol the follower and only later in Poland their roles change – Karol becomes male again and Dominique female. Also, as Žižek (2001, p. 85) notes Karol Karol suggests 'the structure of the double in his very name!'. And Kieślowski told Zbigniew Zamachowski who was playing Karol to get inspired by the films of Charlie Chaplin. And in Polish language Karol is the equivalent of the English name Charlie.

Impotence is a very important subject in this film, similarly to *Decalogue 9*. As the actor Jerzy Stuhr said during our interview, three episodes of *The Decalogue* were supposed to have extended versions and this one was meant to be called *Krótki film o zazdrości* (*A Short Film About Jealousy*). Unfortunately Polish television would not pay for the third film, as Stuhr, who wanted to play Roman recalled (Haltof 2004, p. 103). He added that nobody expected the series to be such a big success and that Polish television still derive profits from it. According to Zawiśliński, *The Decalogue* was sold to distributors from seventy seven countries (emails). Kieślowski said that 'one could calmly have added some incidents, shot them and made a feature that would simply have been called *A Short Film about Jealousy*' (Coates 1999, p. 166) but does not give the reason why he did not do it. Maybe after making 10 episodes of the television series in twenty two months (Komar and Piesiewicz 2013, p. 222) he was just too tired? However, Kickasola (2004, p. 231) suggests that 'It may very well be that *White* is a more full realization of Kieślowski and Piesiewicz's vision for this short film'.

In one of the scene of *Decalogue 9,* when Hanka meets her lover in her mother's apartment, Roman sits outside the door and listens. When they meet for the second time it is not made clear that the Roman is watching them, until Hanka breaks up with her young lover and tells him that her husband does not know, nor will ever find out about them, at which point the film cuts to show him hiding in the closet. Coates (1999, p. 110) wonders: 'If, for Freud, blinding means castration, may not restricted vision correspond to impotence?' as it is also true in case of Karol who can only see shadows of Dominique with her lover and then hears them having sex when he calls her.

In *White* Mikołaj represents old Communist Poland and Karol new Capitalist Poland. Karol symbolically kills Mikołaj, his father's figure, who falls in his arms. Then Karol starts a company using the money Mikołaj gave him and makes him his partner, telling him that he is now a joint owner, he likes it or not. Old Poland has no choice and has to cooperate with new Poland. If Mikołaj is Karol's father figure, than Jurek plays the feminine role of the mother. He takes care of Karol when he returns from Paris, makes broth for him and later also a cake and a cherry compote (incorrectly translated as jam in the subtitles) for Dominique when she is in jail. For Karol being a man means satisfying a woman or controlling her which is connected with already mentioned Polish 'attitude toward women'. Most of Polish men have this ideal but at the same time unreal image of a woman. It is related with the already mentioned Freudian Madonna-whore complex, according to which a women is either a saint and a virgin that a man can love and adore but not have sex with, or she is a whore and a bad girl that is good for sex but not to be loved with a pure, romantic love.

Karol has no problems making love to Dominique in Poland but right before the wedding he becomes impotent, because she transforms from the object of his desire to the subject of his love. Also, he loves Dominique even more after she mistreats him which proves that their relationship is not healthy. Kieślowski seems to be suggesting that their relations are very immature. They behave childish and try to get even at all costs, just like the protagonists of already mentioned French film *Love Me If You Dare.* Both these films show unreal romantic but destructive affection that is mistaken for love by people who have distorted perception of the world.

3. 3. Three Colours: Red

The last part of the trilogy is about brotherhood. Kieślowski stated that 'Liberty is just a dream, equality is an aspiration, whereas fraternity – the main subject of this film – is possible and really does happen' (Zawiśliński 2005, p. 337). He had this type of connection with Irène Jacob, for whom he wrote the plot of this film – his last and the most personal one. Idziak recalls that when Kieślowski hired her to play Veronique three years earlier, he was not sure he had made the right choice (ibid, p. 296). Stuhr (personal interview, June 13, 2013) even went as far as saying that Kieślowski thought that he had made a mistake so he rewrote the scenario to suit Irène's personality, but later she became his muse.

Bisaillon (2011) states that 'red is passion and lust, courage and sacrifice' and adds that 'in the Renaissance the lips of wealthy women were painted a red with a mysterious origin. A red worth as much as gold' (ibid). In *Three Colours: Red* Kickasola (2004, p. 84) detects that the colour 'red is both blood and love, trauma and tenderness' and Andrew (ibid, p. 74) notes that 'red is the colour of danger, blood, warmth, passion and, perhaps most importantly here, the life force'. He also adds that

> While the colour of *Blue* may be linked to the iconography of Mary, the Mater Dolorosa whose iconographic colour is blue in Julie's story, in *White* the mock-resurrections which accompany Karol on his journey associate him with Christ, if in a satirical matter. *Red,* on the other hand, has its roots in the Old Testament's depiction – as Dave Kehr puts it – of a “prickly, cranky, jealous God who keeps close tabs on his creations, judging them harshly and sending down rains and floods when they fail to perform to His expectations”.

However, Kieślowski was an agnostic – he believed that there is something more than the material world and that the soul exists but was not persuaded that God existed. He refused to be associated with the Polish Catholic religion and whenever he talked about God, he always added 'if he existed'. Therefore Coates (1999, p. 3) observes that 'if Kieślowski *is*, in a sense, “a mystic”, his religion is unchurched'. Insdorf (2002, p. 184) recalls that Kieślowski refused the title of 'a moralist' that journalists tried to apply to him at the Cannes Film Festival but agreed with the descriptive 'metaphysic' and that in his films 'he proposes a real humanism, far from moralism or ideology' (ibid, p. 182). Insdorf

(ibid, p. xiii) adds that 'movie-lovers embraced not only his gorgeous images and compelling characters but also the deeper levels of his films: with their blend of irony and tenderness, he raises questions about behaving morally in a debased world'. This tradition already existed in Polish literature, rooted in Judeo-Christian tradition, for example the set of poems about Pan Cogito (Mr. Cogito) by Zbigniew Herbert. The character's name originates from Descartes' famous phrase, 'Cogito ergo sum' (I think therefore I am). Kieślowski told Coates (1999, p. 171) 'I think it's time to ponder the actual meaning of everything within our tradition – I mean the Judeo-Christian, West European tradition that shapes us'.

Žižek (2001, p. 76) observes that 'the subterranean patterns of links and reverberations of visual and other motifs which underlines the narrative of Kieślowski's fiction films has nothing to do with any spiritual mysticism: it is, on the contrary, the ultimate proof of his *materialism*' and that 'Kieślowski's topic is ethics, *not* morality: what actually takes place in each of the instalments of his *Decalogue* is *the shift from morality to ethics*' (ibid, p. 137). Haltof (2004, p. 78) adds with regard to *The Decalogue* that 'the release of Kieślowski's ten television films referring to the Biblical Ten Commandments in a communist-bloc country by a director who considered himself agnostic may be seen as an anomaly'. He holds that (ibid, p. 111) 'a director of detailed realistic observations becomes a director of metaphysical experiences'.

Haltof (ibid, p. 125) mentions again the attitude of Polish critics towards Kieślowski, that 'although (as in case of *The Double Life of Veronique*) Polish critics praise the visual aspect of the trilogy, they also point out its alleged emptiness, superficiality and pop-metaphysics ('metaphysics for the poor')'. Maybe this reception of his later French films was the product of jealousy, or maybe it was the result of centuries of Romantic tradition and the many bards who pointed the way to the Polish nation. Primarily the three poets: Adam Mickiewicz, Juliusz Słowacki and Cyprian Kamil Norwid, but also modern poets such as: Jacek Kaczmarski, Przemysław Gintrowski, Zbigniew Łapicki. Mickiewicz arguably set the bar high with his *Wielka Improwizacja* (*The Great Improvisation*) from the third part of *Dziady,* where he states

Ja kocham cały naród!	I love the whole nation!
Objąłem w ramiona	I embraced in my arms
Wszystkie przeszłe i przyszłe	All its past and future
Jego pokolenia	Generations
Przycisnąłem tu do łona	I pressed it here, to my womb
Jak przyjaciel, kochanek	Like a friend, like a lover
Małżonek, jak ojciec	Like a husband, like a father
Chcę go dźwignąć, uszczęśliwić	I want to lift it, to make it happy
Chcę nim cały świat zadziwić!	I want it to amaze the whole world!

In this poem Mickiewicz's alter ego Konrad challenges God and in the end calls Him not a father of the world, but its 'tsar' – even though the last word is spoken by the devil, as Konrad has fallen unconscious on the floor of the Russian prison where he is held. From the mouth of the anti-Russian writer the word 'tsar' is the worst possible insult. But this poem also shows that Mickiewicz was not afraid to challenge Catholicism and many pagan symbols appear in his *Dziady*. Haltof (ibid, p. 147) notices that 'Tadeusz Sobolewski writes that in spite of Kieślowski's often declared agnosticism, his films are imbued with strong religious overtones'. However, Kieślowski was trying to avoid organised religion and one might say that like the doctor from *Decalogue 2*, he had his own private God.

Kickasola (2004, p. xi) states that he will 'contend throughout that Kieślowski consistently pursues intangibles, metaphysical issues, and experiences that are “beyond words”. He was always interested in these issues (even during his early, more “political” period), and his stylistic evolution can be seen as a quest for a clearer, more potent cinematic registration of them' and later adds that 'it will become clear that Kieślowski's active agnosticism (i.e., a searching out of his metaphysical instincts amid his many doubts and questions) manifests itself most often in that liminal space between the physical and metaphysical' (ibid, p. xiv-xv). He admits that ‘it is probably a mistake to call him a Christian (at least in the dogmatic sense), yet to simply label him a humanist (as many have) is to understate his spiritual concerns' (ibid) and adds that 'in reading through the many interviews he gave, it becomes apparent that Kieślowski's discomfort with religion is actually a scepticism regarding dogmatic institutions, and not just those of a religious order' (ibid).

Kickasola (ibid, p. 4) continues that ‘the suffering of Kieślowski's early childhood mirrors the sufferings of his country in many ways, and the fruits of this suffering – a philosophical outlook, a compassionate spirit, a certain constitutional rigor – emerge clearly in his work' and adds that 'his whole career might be seen as dialogical – a sort of dialectic between metaphysical positions (the presence vs. absence of God)' (ibid, p. 33). One could agree with him when he states: 'I believe Kieslowski may be best described as a “hopeful agnostic” who vacillated on the issue of God's existence throughout his life but philosophically believed, for the most part, that “an absolute reference point does exist”' (ibid, p. 34).

Kickasola observes (ibid, p. 172) that Kieślowski 'never detailed his philosophy, but it is fair to say that he balanced his pessimism about God's existence with prayers for *jasnosc* (a Polish term Insdorf translated as “illumination”)'. However, the Polish word „jasność” means 'clarity, clearness, lucidity' rather than illumination but still refers to the same idea of knowing certainly whether God exists, and if so, what He wants from him. Kieślowski used to reply to various questions with honesty: 'I'm somebody who doesn't know, somebody who's searching' (Stok 1995, p. 194) and thus he even entitled one of his films *Don't Know*. He believed in the Socratic paradox; 'I know that I know nothing' and even quotes it in *Decalogue 2* where he puts it in the mouth of the doctor. Coates (1999, p. 29) summarises

> The Protestant theologian Paul Tillich once asked if there is a kind of faith compatible with doubt and a sense of meaninglessness. He replied that such a faith does indeed exist and is characteristic of the modern West. Perhaps its existence goes some way towards explaining the worldwide success of Kieślowski's late films. Tillich uses the notions of 'secular humanist faith' and 'ultimate concern'.

It is interesting to note that God is not particularly often mentioned in *The Decalogue*. Except for the ninth episode, where Hanka hearing Romek’s voice says “God, you're there!”, he is only discussed in the first episode when Paweł asks his aunt about her beliefs. Haltof (2004, p. 83) remarks that only the first part of the series contains 'several direct references to religion, religious education, the “Polish Pope” and discussions about the nature of God.', According to Haltof (ibid, p. 75) Kieślowski's *The Decalogue* 'in spite of its apparent religious connotations' was not just 'an exploration of religious or

metaphysical issues but also an acute analysis of the mental condition of Polish society before 1989'. It is also his opinion that it was 'a provocation directed against a certain religious infantilism, against treating religion as an escape from responsibility for one's own life and for the life of others' (ibid). Kickasola (2004, p. 32) believes that 'Kieślowski was constantly musing on the idea of circumstance and choice out of an existentialist position, but there is often a religious dimension to his depiction of those issues.'

Orr (1998, p. 29) mentions Kieślowski's inclination for 'triple narration' or as Coates (2004, p. 268) describes it, his fascination with parallels, both in one character's life (*Blind Chance* and *The Double Life of Veronique*) or with different characters in the same story (*A Short Film About Killing* and *Three Colours* trilogy). Is Auguste in *Red* a younger version of Kern? Can they meet in the future, maybe introduced by Valentine? Or is such encounter impossible? Maybe Kern has to die so it does not happen? Is *Red,* as Irène Jacob believes and just like *The Double Life of Veronique* was, Kieślowski's letter to his daughter Marta, his testament? There are many such connections in Kieślowski's work which Andrew (1998, pp. 74-75) lists as follows:

> *Blue* develops on scenes and themes in *Decalogue 3* (an elderly woman in a nursing home believes that her grown niece is still a child); *Decalogue 6* (*A Short Film about Love*) (the difficulty of living without love); *Véronique* (a girl "visited" by mysterious lights evocative of supernatural presence); and *No End*, which concerns a woman's attempt to come to terms with the death of her lawyer husband (visible to the audience as a ghost). *White,* meanwhile, reworks the notion of the painful impossibility of equality in love from *Decalogue 6;* the links between impotence, insecurity and infidelity from *Decalogue 9*; the story of a man awaiting the release of his lover from prison from *Blind Chance;* and the dark comic portrait of a criminally materialistic Poland where everything can be bought (here, a kidney rather than an entire corpse) from *Decalogue 10,* which like *White* also starred, as brothers, Jerzy Stuhr (who had already appeared for Kieślowski in *The Scar*, *The Calm* and *Camera Buff*) and Zbigniew Zamachowski.
>
> Finally, *Red* includes numerous variants on moments, motifs and themes from Kieślowski's earlier films. The plane explosion that closes *Blind Chance* prefigures the ferry disaster; *No End* and *Decalogue 5* anticipate Kern's disillusionment with the legal system; *Decalogue 1* and *2* both allude to dead dogs (the second run over by a car), while the latter centres on a lonely doctor haunted by the loss of his family and tempted to play God in a way not unlike Kern. *Decalogue 4* concerns a "mistake in time" relationship between a middle-aged man and a younger woman; *Decalogue 6* features voyeurism;

> *Decalogue 8* includes a portrait of a woman remarkable for her selfless willingness to take responsibility for others; while *Véronique* foregrounds parallel lives, doubles, the workings of destiny, and a character who manipulates the actions of others through his technical expertise with sound-recording equipment.

Andrew (ibid, p. 75) observes that 'it should be clear, then, that as with many other great film-makers, such as Renoir, Ozu, Hawks, Bresson, Rohmer and Fassbinder, Kieślowski's artistry was partly a matter of reworking, re-evaluating and refining, over and over again, certain key elements of what might be called his “world-view”'. Žižek (2001, p. 93) calls it 'Kieślowski's universe of alternative realities' but it is perhaps best described as 'parallel universe' where anything can happen, and came into play already in his earliest Polish films. For example, as Insdorf (2002, p. 40) notices, the main character's name in both *Curriculum Vitae* and *The Calm* is Antek Gralak. He seems to concentrate on same issues and subjects, for example: fate, chance, infidelity or impotence. Also, there are many symbolic appearances in his films, of animals, and later of old people.

Stuhr (personal interview, June 13, 2013) recalled that in *The Calm* there were horses which at first appeared on the screen of the television set and then later in the film running freely. Haltof (2004, p. 41) states that 'the horses (...) have nothing to do with politics or social issues but function purely as a metaphysical element'. Another example he mentions is from *Camera Buff,* which Insdorf (2002, p. 41) also observes: 'It begins by a white bird attacked and killed by a dark hawk'. Haltof (2004, p. 42) adds that 'Irena's nightmare at the very beginning of the film, during her pregnancy, about a hawk attacking a white chicken in a sense foretells the future events'. Stuhr (personal interview, June 13, 2013) explains that 'the hawk of Art has just killed her family life'. The last example is the black dog from *No End* that can see the ghost of Antek and appears in many scenes, bringing to mind the black dog from *Stalker* by Andrei Tarkovsky from 1979. These two directors were often compared by the critics and another similarity between their films is that both directors use shots of actors reflected in mirrors or windows.

Stuhr believes that the metaphysical motifs began to appear in Kieślowski's early films, starting with *The Calm*, 'so if somebody says now that he later lost

his mind in France and became a metaphysic – it is not true' (ibid). However, as Haltof (2004, p. xi) notes 'critics, particularly Polish film critics, usually debate the distinction between the “early” realist and “mature” metaphysical Kieślowski, and the majority of them clearly favour “Kieślowski the realist”'. Western critics on the other hand watched his early films regressively, through the prism of his later French work, and because of this, perceived them differently. According to Wilson (2000, p. 43)

> Such a critique of Kieślowski tends to rely on a notion of division between his “socially engaged” Polish filmmaking and his aesthetic, solipsistic French productions. Yet to posit such a division is again inaccurate: despite proving an engaging (and engaged) critic and analyst of the state of Poland in the 1970s and 1980s, Kieślowski has always been concerned with the individual, or more precisely with the point of view a particular individual adopts and how this reflects or refracts the political and cultural dominants of his period.

However, Western critics discerned symbols in everyday objects that for Poles were just props with no deeper meanings, for example bottles of milk which always looked the same because there was no choice about the shape of the bottle. Kieślowski (Stok 1995, p. 195) explained that 'for me, a bottle of milk is simply a bottle of milk; when it spills, it means milk's been spilt. Nothing more. It doesn't mean the world's fallen apart or that the milk symbolizes a mother's milk which her child couldn't drink because the mother died early, for example. It doesn't mean that to me. A bottle of spilt milk is simply a bottle of spilt milk'.

Zawiśliński (personal email, May 27, 2013) also mentions this point and emphasises that even though books by authors such as Anette Insdorf or Paul Coates about Kieślowski are quite fair, 'Professor Insdorf, not knowing Polish realities, admittedly sometimes amuses – on the basis of the sight of milk bottles in front of the flat in the block of flats (in *The Decalogue*) she draws a conclusion about the Oedipus complex – but that only shows that she was seduced by American psychoanalysis'. As we can see in *Decalogue 6* and *A Short Film About Love* bottles of milk were daily distributed by milkmen and everybody who paid for it and left the empty bottle outside his door in the evening would find a full one in the morning.

Kickasola (2004, p. 35) also talks about milk but in a wider context: 'The religious rite of communion is only sparingly portrayed in Kieslowski's films, but the motif finds other manifestations constantly: glasses of tea, milk, and other comforting drinks unite the characters'. Sharing a drink of course means some kind of intimacy as we invite people 'for a drink', but offering a tea is just a sign of 'Polish hospitality' – something the Poles believe to be famous for. Sharing a Christmas wafer, brought home from the Church, during the Christmas Eve Supper is also a longstanding Polish tradition. Therefore when he describes that in *Decalogue* 3 Ewa and Janusz 'split a stick of gum that looks remarkably like a communion wafer' (ibid, p. 190), it was in fact a communion wafer and he obviously missed the whole traditional meaning of their gesture.

The images of old people tired of living, 'contorted people, staring out into the distance, dreaming or thinking of how it could have been, yet reconciled to how things were' (Stok 1995, p. 45) trace back to Kieślowski's early documentaries such as *The Office, From the City of Łódź* or *Railway Station.* This motif then started to appear in his feature films, first in the *Decalogue 1,* where Krzysztof gets a lift with an old man. They look at each other without speaking and it may be meant to suggest that the old man is looking back at his life as Krzysztof looks forwards. Then in *Decalogue 4* an old lady appears feeding pigeons in the old town and Jacek scares them away, showing no respect for her old age. In *Decalogue 9* an old lady throws her rubbish in the bin, covering the copy book that Roman has just thrown away and so to get it back, he has to dig (in the same way that Véronique digs for the shoelace that Alexandre has sent her).

In *The Double Life of Veronique* we see two old women who walk with difficulty – Weronika sees a woman carrying two heavy bags through the window when she is getting ready for her concert and shouts to her 'I will help you'. But the woman just looks at her and leaves. In the next scene Weronika dies so the woman could easily be interpreted as a harbinger of death, or simply a reminder, a 'memento mori', and a symbol of what Weronika will never become, an old person (similar to Kieślowski himself, who will never become one either). Véronique also sees an old woman with a walking stick through the window, during her music class, but she only watches her and does not speak to her.

In the *Three Colours* trilogy the old people are trying to reach the recycling bin to throw away a bottle. They are always of the same gender as the protagonist (Insdorf 2002, p. 181) so they might be considered reflections of their future selves. The way the protagonists treat them corresponds to the way they treat themselves: Julie ignores the old woman in the same way that she ignores her own needs, Karol laughs at the old man and does not help him, just as he does not relieve himself of his toxic love for Dominique either, and Valentine's assistance of the old woman reflects how she helps herself to stand up to her jealous boyfriend. Or, as Haltof (2004, p. 124) suggests the 'elderly ladies in *Blue* and *Red* and an old man in *White* slowly crossing the street and struggling at the recycling bin, perhaps reminding the protagonists of the fragility of life'.

Each of these characters meets their older double at a very important moment in their stories. However, Julie, 'so caught up in her own world is she that, sitting in the park, she doesn't even notice an old woman struggling to deposit a bottle in a recycling bin' (Andrew 1998, p. 30). She sits in the park and enjoys the rays of sun on her face (just like Véronique did) right after she refused to sign the petition of eviction (that will lead her to become friendly with Lucille) and right before her visit at the doctor (that leads to her meeting with Antoine and laughing for the first and also the last time in the film).

Karol has just lost his money (he is now bankrupt and homeless) but while watching the old man, he discovers the keys in his pocket and finds the shelter for the night in the hairdressing salon, where he has the last unsuccessful attempt to have sexual intercourse with Dominique. As Andrew (ibid, p. 41) notices 'he is so absorbed in self-pity that, on seeing an old man struggling to deposit a bottle in a recycling bin, he simply smiles, ruefully, without thinking to offer help'. In fact he smiles unpleasantly, but Haltof (2004, p. 133) also just calls it a normal smile, 'the extent of Karol's misfortune makes him smile when he notices an old man at the recycling bin (a reference to other parts of the trilogy); perhaps he feels superior to the old man, or at least in a more favourable position'. Falkowska (1999, p. 148) thinks that 'his look is full of sympathy for the man, who slowly and patiently tries to accomplish this task' while I believe that his smile is clearly mean.

Valentine says goodbye to the judge right before she 'notices a bent old women struggling to deposit a bottle in a recycling bin; immediately, she goes to help' (Andrew 1998, p. 59). In the next scene she boards the ferry, which leads to her meeting with Auguste when they are both rescued from the catastrophe. Maybe Kieślowski tries to show that in this way she was rewarded for her good deed? But then Julie and Karol must have done something good as well to deserve their rescue, since as Haltof (2004, p. 146) remarks 'unlikely former protagonists, who either passively observed the elderly man (Karol), did not notice the old woman because of their preoccupation with their own problems (Julie) or at least appeared to be willing to help the old woman (Weronika and Véronique), the generous Valentine actually helps the old woman'. Falkowska (1999, p. 149) adds that 'the repeated motif binds *White* and *Blue* thematically and aesthetically, and provides a philosophical link to *Red* in which a similar event takes place'. The table below lists the most significant of them.

Table 4. Mysterious appearing in Kieślowski's feature films:

Film title	**Action performed**
The Calm	Horses appearing on the television set
Camera Buff	Hawk attacking a white chicken in Irena's dream
No End	Black dog seeing the ghost of Antek
Decalogue 1	Old man in the lift looking at the protagonist
Decalogue 5	Old lady feeding pigeons at the Warsaw Castle Square
Decalogue 9	Old lady binning her rubbish
The Double Life of Veronique	Old woman carrying heave bags
	Old woman walking with a walking stick
Three Colours: Blue	Old woman trying to bin a bottle
Three Colours: White	Old man trying to bin a bottle
Three Colours: Red	Old woman trying to bin a bottle

Another thing that is quite mysterious is the fact that Valentine and Auguste cross paths from the very beginning of the film and yet never meet even though they live very close by. The camera on the crane unites them before they even meet. They will look at each other for the first time after they are both rescued from the ferry. Such coincidental romance is the subject of the poem which inspired Kieślowski, *Love At First Sight* (*Miłość od pierwszego wejrzenia*) by Wisława Szymborska, in which the Nobel awarded poet writes about two people

who crossed the same streets, walked the same corridors or touched the same doorbells but did not know about the existence of one another. Maybe one of them once found what the other one lost? Or their suitcase stood next to each other in the luggage room?

It seems that the fate was spying on them and playing with them until they were ready to meet. Just like the camera spies on Valentine and Auguste. That brings us to the subject of surveillance. Kern eavesdrops his neighbours' phone calls, Valentine's boyfriend Michel keeps surveillance on her by calling her and interrogating about her whereabouts and the camera follows her like a spy when she enters the house of the judge. She then enters the frame and make us questioning who was looking and whose point of view we have just seen. Similar to the wedding scene in *White* when we follow Dominique outside the church believing the point of view belongs to Karol and then he enters the frame and confuses us again. Is it Szymborska's fate that looks on our protagonists?

Many of Kieślowski's films have peculiar 'happy endings' and he even intended to give one film that title. Kieślowski (Stok 1995, p. 134) disclosed that 'the original title of *No End* was *Happy Ending (Szczęśliwy koniec*), because the heroine walks off with her husband who's already dead. We see that they've found a world which is a little better that the one in which we're immersed'. Many episodes of *The Decalogue* have a twisted 'happy ending', including *A Short Film About Love* (which shows that there is some hope that Magda and Tomek will be together), *Decalogue 2* (which ends with Andrzej recovering and he and Dorota expecting a child), *Decalogue 3* (which shows Ewa did not commit suicide and Janusz comes back to his wife), *Decalogue 4* (which concludes as Anka and Michał re-establish their parental relationship), *Decalogue 8* (shows redemption for Zofia, Elżbieta and possibly the tailor), *Decalogue 9* (ends with Hanka and Roman reunited and hopefully adopting a child) and *Decalogue 10* (has the reconciliation of Jerzy and Artur and the hope that they will recover their stamp collection, now they know who stole it from them). Each part of the trilogy also ends 'happily', even though 'in each instalment of the *Colours* trilogy, the final shot is that of the hero (Julie, Karol, the Judge) crying' (Žižek 2001, p. 177). However, they are also always smiling gently through their tears and achieve catharsis. In *Three Colours: Blue* Julie

starts to interact with people again, in *White* Karol seems to win back Dominique's devotion and in *Red* Kern wants things again and is relieved to see that Valentine is alive. Finally there is the ending of the whole trilogy, in which all the characters are united and there is the hope that Valentine and Auguste will also be together. Even though as Andrew (1998, p. 61) observes

> It would, I think, be cynical to short-sighted describe the outcome of *Red* in simplistic terms as 'a happy ending'. For one thing, it is far from certain that Valentine and Auguste will, as Kern's dream suggested, spend the rest of their lives together, let alone that they'll be happy; for another, we should not forget that the price of their finally being brought together is over 1,400 lives, including, it is implied, those of Auguste's former girlfriend and his dog.

Žižek (2001, pp. 101-102) asks, 'is there any way to read the finale of *Red*, other than that it miraculously brings together all the threads of the trilogy?' Dobson (1999, p. 244) writes about 'the tangible compassion of a director “saving” his characters' and Haltof (2004, p. 144) also believes that 'several hundreds of passengers are dead but the chosen ones, “our protagonists”, are saved'. Kemp (1994, p. 55) appends that 'for a start, just how “happy” is it for 1400 to drown so that two strangers can meet? And can we assume from that final freeze-frame of Auguste and Valentine that they'll fall in love, or even notice each other?' But then he observes that '*Red* starts to unravel backwards – or rather to re-ravel into a different pattern' (ibid). Kickasola (2004, pp. 32-33) also proposes to 'work backwards through the films, and it seems more reasonable; why shouldn't the survivors have interesting stories?'

Wilson (2000, pp. 44-45) explains, 'it is not so much that Kieślowski saves the protagonists in his film in an act of wish-fulfilment or divine grace in the ending of the trilogy; it is rather that the three separate tales are told only because they lead to this peculiar point of convergence. The blind chance of these protagonists' survival becomes the motivation for the filmic narration of each life history'. Later she adds that 'this one scene of survival is... the necessary catalyst for the trilogy as a whole: it is not so much its culmination as its cause, as Kieślowski reflects the films' inception in their closing' (ibid, p. 91). Kieślowski told Amiel (1997, p. 147) that ‘if other characters were saved from the catastrophe, we would have made another film' and it should also be

remembered that the scene of the catastrophe was actually the first scene shot for the trilogy. Kieślowski (*Still Alive. Film o Krzysztofie Kieślowskim.* Dir. Maria Zmarz-Koczanowicz. Telewizja Polska SA, 2006) also explained the way he and Piesiewicz wrote the scripts of the trilogy

> We were trying to invent it this way – there is a disaster and only a few people are rescued. It is by coincidence that they are saved and not somebody else. And so we will talk about the ones that are rescued. It is similar to the idea of *The Decalogue*, where we were trying to look behind the windows at a big housing estate and say: behind each of these windows there is a human being with a problem, with a trouble that he or she is trying to cope with. We are all the same. Here we showed it using an accident, a disaster of a ferry where many people died and only a few was saved. And we say: Look at these few random people – who are they? This is a clasp that buckles these 3 parts together.

There were seven survivors of the catastrophe, the same number as the puppies of Rita. Kickasola (2004, p. 319) notes that 'the survivors number seven, a perfect number in the Jewish biblical tradition. Stephen Killian (the ferry barkeep) is the only survivor with whom we are not familiar, but perhaps his story could be another film'. Each survivor is shown one by one (except for the mysterious English bartender Steven Killian), as they are leaving the rescue motorboat: first 'the widow of a French composer who died last year, Julie Vignon', then 'a businessman from Poland, Karol Karol', followed by 'Dominique Vidal, French citizen' and 'Frenchman Olivier Benoit', and finally Auguste Bruner, judge' and 'a model, student at the University of Geneva, Valentine Dussaut'.

We do not see Steven Killian and Piesiewicz, when asked about the English bartender and his significance, at first could not even remember such character and then he replied: 'I am glad that he raises interest and a kind of anxiety' and adds that 'maybe he is a witness, who observes us with benevolence, and whose gaze upon us we can always feel...?' (personal email, Oct. 14, 2013).

At the end of the Trilogy it is evident that the couples from both *Blue* and *White* already know each other and are clearly together, only Valentine and Auguste from *Red* are not united. Maybe they, just like Véronique and Alexandre before them, are bonded with an invisible thread of fate and should be together?

However, the film leaves the impression that it is both possible that this couple will never meet again or that they will start a relationship and, in this case, just like Véronique and Alexandre, they will prove not to be meant for each other. Haltof (2004, p. 136) compares Kieślowski to the judge, who seems to direct their lives. The judge is clearly the symbol of the director, inviting their lives stories and playing with them, as if they were puppets and he, the puppeteer (just like Alexandre in *The Double Life of Veronique).*

Preisner's alter ego, the Dutch composer H. Van den Budenmayer, is mentioned again in this film. Kern is listening to his music and Valentine is trying to buy his record. The viewers also tried to buy it but such record, just like the composer, never existed. As Preisner recalls 'Van den Budenmayer was out little secret, our fictional character. Just as the Polish poet Herbert has his Mr. Cogito, we had our Van den Budenmayer' (ibid). He explains the role of his music: 'In *Red*, the bolero, which is the main theme, served to illustrate the repetitiveness of life, how certain situations reoccur throughout life. (…) The bolero is a kind of *memento mori,* a theme that persistently returns to us' (ibid). Kieślowski always returned to Poland and that was the persistent theme in his life. As he himself explains

> 'When I'm away from Poland, it feels as if it's only for a while, as if I'm in transit. Even if I am away for a year or two, I feel as if I'm only there temporarily. In other words, on going to Poland there's a sense of returning, a sense of coming back. Everyone ought to have a place to which they return. I have a place: it's in Poland, either in Warsaw or in Koczek in the Mazurian lakes. (Kieślowski in Stok 1997, p. 2).

When in 1988 Kieślowski received Felix – European Film Award – for *A Short Film About Killing* he said in his acceptance speech: 'I hope that Poland is in Europe' (Komar and Piesiewicz, 2013, p. 223). He was deeply rooted in Judeo-Christian European tradition and he tried to talk in his films first of all about the human condition. He believed that people around the world share similar values, angst and hopes. However, in my opinion to fully understand his films one needs to know more about history and customs of Poland. I agree with Paul (1983, p. 64) who states: 'the outsider does not have to understand the cultural settings in depth to comprehend the message of the films (although to understand them *fully* perhaps does require such cultural familiarity).'

In Liehm's words: 'the greatness of most good films that come from Eastern Europe is that they do not require any special reading' (ibid). And Kieślowski's films were very good examples of such work, resonating with the viewers from all around the world, who understood the message subconsciously. These films spoke to their hearts and made them ask themselves some eternal questions, just as Kieślowski wanted them to do. However, with films in which their fans look for a meaning in every word and every scene, it is desired to know the language as the subtitles are sometimes inaccurate and a lot of things get lost in translation. Therefore the knowledge of the original language is helpful.

Also, even though Kieślowski was trying to tell his stories in the most universal ways, he still placed his characters in a specific reality that might be more common for European or even American public but not necessary so for, for example, Japanese or African viewers. Also, to understand Kieślowski's films entirely, maybe except for *The Double Life of Veronique* and *Three Colours: Blue* and *Red,* the good knowledge of Polish traditions and holiday customs is very useful as well as the political and social situation of Poland, together with the history of the country. Therefore I would reply affirmatively to Žižek's (2001, p. 8) rather rhetorical question:

> Does this mean, however, that, in order to understand Kieślowski properly, we should locate him the unique historical context of the disintegration of Middle European real socialism – in short, that only somebody well attuned to the life-world of Poland in 80s (ultimately: only a Pole) can “really understand” Kieślowski?

Many of English speaking authors writing about Kieślowski had some knowledge about Poland (Insdorf, Coates, Haltof), nonetheless it was quite limited and they still misinterpreted some facts or words. However, the real problem appears when other authors start to repeat the incorrect information and then even when somebody corrects it later, they still linger on in the conscience of the readers. That was the case of Insdorf's book who was one of the first English books dedicated to the director. And so, after her, other authors later repeated the rumours about the doctors not being familiar with the new equipment in the hospital where Kieślowski had his operation or about the new trilogy of films that he planned to direct.

The last of Kieślowski's films *Three Colours: Red* seems to be the least problematic. The subsection about this film in this thesis is the shortest because there was the smallest number of misunderstandings about this film. It seems that in his last work Kieślowski finally accomplished his goal of showing a universal story of characters that anyone can identify with. Therefore his decision of retirement is not as surprising in this light as he stated that he felt that this was his best and most personal film. He confessed that in his own opinion, he is not able to make a better film.

To summarise, understanding of the Polish language, history and traditions is very helpful in comprehending Kieślowski as a man and as an artist, and also to fully understand his films. Familiarity with his early films is also very useful. I have presented here his attitude towards politics and religion as well as metaphysics and ethics. I also demonstrated Kieślowski's profound rooting in Polish culture and Judeo-Christian tradition by pointing out his connections with various Polish artists (for example the composer Frederick Chopin, or in Polish – Fryderyk Szopen) and especially writers (particularly Adam Mickiewicz but also Zbigniew Herbert, Wisława Szymborska or Jacek Kaczmarski). Therefore the traces of Polishness in *Red* using Bisko's book will now be outlined.

First, *impoliteness* will be present in first scenes where Joseph Kern initially seems to be unpleasant towards Valentine. Also, *forms of address* are used here again by the characters calling each other «vous» rather than «tu». Next, *farewells* will be present when Valentine says goodbye to the judge before taking the ferry. Also *modesty* because Valentine is very modest even though she is a model. Then, *envy* because Auguste is jealous of his girlfriend Karin and soon finds out he has reasons to be. Finally *hospitality* will be mentioned by Michel, Valentine's jealous boyfriend, when he calls her from England where he is living. He tells her that he has just returned the day before from a trip with his friends or co-workers, during which their car with all their belongings was stolen in Poland. He describes how a man helped them by letting them sleep in his office and then how the embassy gave them some money and passports so they could get back. We know from the script that the helpful man was Karol, from *Three Colours: White*.

The *driving manners* are present in the form of another car accident when Valentine hits Kern's dog Rita. We can see no *pro-family attitude* and *family ties* in Valentine's family as well as Kern's neighbours' are falling apart. However, *friendship* between Valentine and Kern is the main subject of the film. In one of the scenes in the theatre Kern and Valentine have a cup of coffee together which is a clear symbol of their friendship. For Kickasola (2004, p. 151) any beverage in Kieślowski's films is 'a communal symbol' or a form of 'Kieslowskian communion' (ibid, p. 227). It might be the whiskey shared by Karol and Mikołaj in *White,* or the fact that Julie never shares a drink with anyone in *Blue*. Olivier orders coffee but leaves before it arrives. Kern's *neighbours* become his enemies after they learn the truth about his eavesdropping. However, Valentine's neighbour helps her with her blocked lock. There are again *animals* present in the film, this time dogs (Rita and then seven new-born puppies) and also people of *old age* – when Valentine and Kern leave the theatre another motif of human connection is revealed in the film as Valentine helps an old lady to put a bottle in a recycling bin. We do not see any *children* but we hear about 'Turkish kids' that according to Valentine's neighbour are 'always trouble'.

Next, *television* is visible at the end of the film when Kern watches the news about the disaster on a television set brought to him by Valentine's brother Marc. Also, there is some dark *humour* when Kern tells Valentine that he does not want anything (just like Julie in *Blue*) and She ripostes, 'then stop breathing' and he agrees that it is a good idea. He disappears into the house and does not return for a long time so she finally knocks at his window and then shouts 'You don't breathe anymore?' The whole situation is quite comical. Finally, *emigration'* is present in the person of Michel who lives and works in England and also in the person of Milana from Serbia who works in a theatre in Geneva and the man who helps her. Then, *music* by H. Van den Budenmayer is present again in the form of a CD that Valentine wants to buy. Valentine and Kern will also drink some *alcohol* together. He offers her pear brandy and then drinks a *toast* for his own health, because as he says, it is his birthday. Some *Romantism* can be seen in the connection between Valentine and young version of the judge, Auguste. There is also mystical *atmosphere* in the film and Valentine even says that she feels there is something important happening around her but she does not know what it is, she can just feel it.

The sign of lack of *religiosity* would be the scene in the church where Valentine disturb during the mass while looking for Rita. Then, *superstitions* are present in both Valentine's and Auguste's lives. He flips a coin to decide if he should or should not go bowling with his girlfriend Karin, and Valentine goes to the local coffee shop and plays on the fruit-machine. She loses, and it is clear that she considers this good luck, as later, when she wins, she puts her winnings into a big jar and knows that something bad will happen to her. When Valentine's drives back home, she passes Auguste who drops his law books in the street and so he starts to read one from the page that fell open. We later find out that he was asked a question precisely on that subject during his exam.

Finally, *attitude toward other nations* is expressed by Valentine's neighbour who says that the Turks are 'always trouble'. Valentine does not agree with him and just says 'I do not know' as if she did not want to get into an argument. Also, while Kern and Valentine are talking, a guard interrupts their conversation asking if they have seen the cleaner. Her name is Milana, which shows that she is Serbian. He finds her and says that he will help her carry some heavy buckets. She is obviously a refugee from the former Yugoslavia but he shows her sympathy and not nationalist prejudice.

To summarise, the last part of the trilogy does not have as many traces of Polishness as Kieślowski's other films. Zbigniew Zamachowski, the Polish actor plying Karol Karol appears very briefly at the end of the film and there are many traces of Kieślowski's earlier films that have been already mentioned. However, some traces of Polishness appear in all three parts of the trilogy, for example unselfish friendship, presence of animals and elderly people. There is some dark humour in each story and music plays an important part in all three films. Finally, all characters believe in superstitions and there is an atmosphere of something magical or mystical happening, emphasised by Preisner's music.

The relation between Kern and Valentine seems to be father-daughter-like, similar to Kieślowski's relation with Irène Jacob. Valentine is not Kern's love interest and he treats her like his own daughter he never had. This does not mean that there is not sexual tension between them. If Kern was younger he would probably try his luck with her. However, he is impotent as the lack of ink

in his pen suggests. Auguste's pen is working and he can satisfy Valentine in Kern's place so Kern is trying to match make them. Valentine is never engaged in any sexual activities in the film. She avoids photographer's kiss because she is waiting for her boyfriend. However, after exhausting ballet exercises she seems to be experiencing an orgasmic spasm of pain. In the same moment she learns from the newspaper that the judge had a trail after somebody denounced him and she decided to visit and ensure him that it was not her.

We do not know what the outcome of the trial is but it brings to mind *The Trial* by Franz Kafka where the novel's main protagonist is called Josef K. The interpretation of Kafka's novel is that everybody is guilty of something. Maybe of dreaming about a relationship with Valentine? In *Decalogue 6* and *A Short Film About Love* Magda is in her thirties so there is over a ten year difference between her and Tomek. She has gone out with a younger man before but he emigrated to Australia and sent her letters that Tomek kept intercepting. However, when she goes to the post office where Tomek works, with a second counterfeit notice, and he tells her again that there is no money waiting for her, she says: 'Could you ask someone more senior?' (in Polish she literally says 'someone older') showing this way that she does not take him seriously. The age difference between Kern and Valentine is visibly even bigger.

Three Colours: Red shows again heroine who is fundamentally good. She is another personification of Madonna who patiently endures the abuse of her boyfriend and sacrifices herself for the good of her relationship. She probably believes that he truly loves and that is what she is supposed to do. Karin, who is unfaithful to Auguste, is her direct contradiction, the whore. Kern does not encourage Valentine to become a whore but he surely induces her to become more independent and assertive. Thanks to him for the first time she resists her boyfriend's ridicule accusations. We know that she is faithful to him even though she has occasions to cheat on him with the photographer and possibly many other men around her. Therefore we know that he is just insecure and that he is not the right person for her. Kern, and his reincarnation Auguste, are more suitable for her. Following that logic, Karin as a bad woman is no worth Auguste, just like Kern's love interest was not an appropriate partner for him. He became sour because of his experience but not misogynist.

He teaches Valentine how to be a real feminist, the conjunction of the Madonna-whore antithesis or other words a true-born, real woman. And this seems to be the role that Kieślowski took on himself in his last four films. Feminism in Poland was never a strong force because of the political and religious reasons. In 19th century, in time of partitions, women had to be good wives and mothers, providing Poland with patriotic citizens. However education for women was advocated and emancipation found many followers, also among men. Female writers such as Eliza Orzeszkowa and Gabriela Zapolska became prominent feminist figures. From the beginning of the 20th century Zofia Nałkowska actively promoted women's rights, together with such authors as Tadeusz „Boy" Żeleński or Maria Pawlikowska-Jasnorzewska. However, Polish Roman Catholic Church was never supporting feminist ideals and soon Communism completely silenced the movement. The state promoted women's emancipation in both home and work but has never challenge social attitudes. Feminist demands were considered fulfilled and as such, not needed to be discussed. Abortion was legal, contraceptives subsidized by the state and equality of sexes granted in education. The fight was officially won.

However, after the fall of Communism in 1989 Polish Roman Catholic Church became more openly politically active and naturally anti-feminist. Soon abortion was practically delegalised, and women's health stopped being the priority. Authors such as Agnieszka Graff and Kazimiera Szczuka became faces of the seventh wave of feminism in Poland and started an uneven fight against common discrimination of Polish woman. The stereotypes of Polak-katolik (Pole-Catholic) and Matka-Polka (Polish Mother) still remain the ideals for Polish men and women to follow. Women supposed to be feminine not feminist and men either perceive them as better than themselves or worse, but never equal. However, in spite of being born and bred in Poland, Kieślowski proves in his last films to be a real feminist, even if only subconsciously.

CONCLUSION

This thesis set out to explore the concept of Kieślowski's work as discussed in English-language scholarship. The goal was to highlight aspects of Kieslowski's Polishness that are evident in his films and yet routinely overlooked by non-Polish academics and film critics. As the title of this thesis 'Kieślowski Unknown' suggests the Polish side of Kieślowski's films as well as of the director himself is largely neglected in existing scholarship but it is argued here that a clear understanding of both is central to appreciating this groundbreaking filmmaker's work. In order to show this, two main questions have been posed in this thesis:

1) Did Kieślowski's national identity influence his films in any way?
2) Can traces of his earlier Polish films be found in his late films?

These questions sought both to reveal whether Kieślowski's work was as universal as it is generally believed and to place his films on the spectrum of national, transnational and accented cinema. In this way the thesis addresses an identifiable gap in studies of Polish cinema and film directors in relation to their national identity and cinema.

The main findings were summarised in the case studies of chapters one, two and three. In the first part of chapter one Kieślowski's Polishness was discussed and in the two following parts traces of his national identity in his early films were listed using Appendix One. The same template was applied to his first French co-production *The Double Life of Veronique* in subchapter one of chapter two. The next two subchapters were dedicated to placing Kieślowski's work within national, transnational and then accented cinema. Finally, chapter three was devoted to searching of the influence of Kieślowski's Polishness and traits from his earlier work in his last three films, the trilogy *Three Colours: Blue, White, Red.*

The answer to the first question was positive as traces of Polishness were found in all four co-productions. Characteristics of Polishness were identified partly based on Bisko's list because it described well the reality of his times, even if it is quite schematic and stereotyping. This was the only reality that the director knew, true at the specific period of time, but already changing. Apparently though, it takes generations to change people's mentality.

The answer to the second question is also positive as motifs from early Kieślowskian films are evident in his later films. There are many of them and they are all specified in the main three chapters of this thesis. Therefore to fully answer the question embedded in the subtitle of this thesis: 'How Kieślowski's late films were influenced by his Polishness and his early Polish films' it should be stressed that they were strongly influenced, even more that it might first appear. It was easy to argue that *The Double Life of Veronique* and *White* included Polish motifs because a big part of both films takes place in Poland. However, after deeper examination of *Blue* and *Red* it became clear that these two films also show strong traces of Polishness (their general melancholic, mysterious atmosphere and specific dark humour) as well as many motifs from Kieślowski's early work.

This thesis has shown that national identity is complex and that there is not one form of Polishness as, for example, there is no single type of Britishness or any other 'ness'. Thus this study attempted to describe specifically Kieślowski's 'Polishness' in order to apply it to his work. As was previously mentioned, Kieślowski was not a typical representative of the Polish nation. He was not a White Polish Catholic with right wing political views and strong religious believes. However, he was a patriot and he often stressed his national identity abroad, especially in the last years of his life. He loved his country and according to the Polish habit of talking about its shortcomings he often expressed his concern for it.

National identity is complicated because, as scholars such as Anderson (2006) or Billing (1995) have shown, it is composed of many myths and traditions that one needs to accept or reject. Kieślowski for example rejected the ubiquitous division of 'us' and 'them' during the Communist era and started to look for things that united instead of divided people. Later in life he also rejected the omnipresence of the Roman Catholic Church in Poland and its daily life, especially in politics. He stated that 'formerly we were closing the door on Communism and today we close the door on many things, trends, ways of thinking and various people. Today we need to close the door on the right wing and on the left wing, the Church, Solidarity, almost on everybody' (Zawiśliński 1994, p. 37).

Therefore it is stated here that Kieślowski was on internal exile even when he was in Poland and as an exilic director he made accented films that were transnational and acclaimed all around the world. His early films were strongly national in terms of money involved, cast and crew. Yet his late films were rather more transnational and even more accented. However, even his early films have some traces of accented cinema, such as for example 'recollection or reimagination of the experiences of childhood' (Naficy 2010, p. 235). Witek from *Blind Chance* is a good example of this because at the beginning of the film he recalls many events from his early life. One of them was saying goodbye to his friend Daniel who as a Jew had to leave Poland in 1968. Witek remembered Daniel's father escorting Daniel to the car to take him to Denmark. However, when they met again few years later Daniel denied that there had ever been a car waiting for them then. Thus it is possible that Witek was reimagining it.

Another example would be Witek taking the train and then the plane, as 'airports, seaports, and railway stations' are another feature of accented cinema (ibid, p. 238). As was previously mentioned, means of public transport often appear in Kieślowski's films. Many characteristics of accented cinema are present in his last four films, as shown in subchapter three of chapter two. For example there is the extended use of telephones to communicate. Another example is the fact that they were all founded from diverse sources and Kieślowski played multiply roles on the set. Considering the components of Naficy's accented cinema, listed in the three separate tables in subchapter three of Chapter two, it is clear that almost all the identifying characteristics are evident in Kieślowski's last four films.

This study applied Naficy's list (Appendix Two) to Kieślowski's late films in order to show that his work was not only transnational but also universal, while he was always true both to his national identity and also his national background. As Naficy (2001, p. 70) observes 'all accented films contribute to constructing both what is exalic and diasporic and what is national'. Therefore it is important to look for accents in Polish directors' work, especially the international co-productions. Polish directors are rarely discussed in terms of transnational cinema and the work of directors such as Andrzej Wajda or Krzysztof Zanussi certainly calls for more academic interest.

In terms of evaluation of this study it should be pointed out that the author's knowledge of the Polish language as well as the history and traditions of the country was a big advantage. The disadvantages might have been the journalist background and habits of the author. However, such background proved useful while trying to contact such important figures as Jerzy Stuhr, Stanisław Zawiśliński and Krzysztof Piesiewicz, as well as Zbigniew Preisner and Vincent Amiel. The author also has some creative writing experience, which similar to journalism, asked for a different from academic writing style. However, it hopefully makes the reading more interesting. With regard to defining Polishness, for the purpose of this study Bisko's (2014) definition was widely used because it recapitulated all scholarship on the subject and provided an effective basis for the research with clear points and outlines. However, different perspective on Kieślowski's Polish identity could be applied in the future to investigate his Polish side.

Finally, it is argued here that Kieślowski's last four films were challenging the 'Madonna-whore' complex, deeply rooted in the Polish mentality. They were advocating the change and longing for realisation of feminists' ideals. The director together with his co-writer Krzysztof Piesiewicz postulated for woman's rights to choose how they want to live their lives or enjoy their sexuality without remorse. It seems that Kieślowski with time got more in touch with his feminine side and made a good use of it, fighting for a better future for his daughter Marta and all Polish girls. He also presented in full light the hypocrisy of Polish society and the need of a change in people's mentality. His Polishness represented itself in his continuous fight with Polish stereotypes.

Summarizing, the goal of this thesis was to expose the reader to Kieślowski's Polishness and his early work in order to make this aspect of his life and work less 'unknown'. By understanding his roots and his identity it is easier to understand the man and his work. English-language studies of the director and his films currently provide an incomplete picture and necessitated the need to reveal some new aspects of Kieślowski, especially with the twentieth anniversary of the director's death celebrated in 2016.

In conclusion, there is no one 'Polishness' as such, or for example Britishness. Therefore Polishness, as any other national identity, is a sum of many, usually stereotypical components. Bisko's (2014) book describes quite accurately these components which were dominant at the end of twentieth century when Kieślowski lived and made his films. However, his 'Polishness' was a constant fight with the stereotypical understanding of the Polish identity. This fight had impact on both his life and films, the early Polish ones and the late ones made abroad alike. Wider knowledge about the different aspects of Kieślowski's world allows us to better comprehend the reality he lived and worked in. The goal of this thesis was to be helpful and assisting in this process.

BIBLIOGRAPHY

Books:

Aitken, I. (2001) *European Film Theory and Cinema. A Critical Introduction*. Edinburgh: Edinburgh University Press.

Amiel, V. (1997) *Krzysztof Kieślowski.* Paris: Jean-Michel Place, Positif.

Anderson, B. (2006) *Imagined Communities. Reflections on the Origin and Spread of Nationalism.* London, New York: Verso.

Andrew, D. (2010) *Time Zones and Jetlag: the Flows and Phases of World Cinema* in Ďurovičovà, N. and Newman, K. [eds] *World Cinemas, Transnational Perspectives.* New York: Routledge.

Andrew, G. (1998) *The 'Three Colours' Trilogy.* London: British Film Institute.

Badley, L., Barton Palmer, R. and Schneider, S. J. [eds] (2006) *Traditions in World Cinema.* Edinburgh: Edinburgh University Press.

Banac, I. (1988) *With Stalin Against Tito: Conformists Splits in Yugoslavian Communism.* London: Cornell University Press.

Barnett, C. R. (1958) *Poland: Its People, Its Society, Its Culture.* New Haven: Hraf Press.

Baugh, L. (2007) *The Christian Moral Vision of a Believing Atheist* in Malone, P. [ed] *Through a Catholic Lens. Religious Retrospectives of Nineteen Film Directors from Around the World.* Lanham: Rowman and Littlefield Publishers, Inc.

Billing, M. (1995) *Banal Nationalism.* London: Sage Publications.

Biskupski, M. B. (2000) *The History of Poland.* Westport: Greenwood Press.

Bisko, A. (2014) *Polska dla średnio zaawansowanych.* Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych UNIVERSITAS.

Błoński, J. (1994) *Biedni Polacy patrzą na getto.* Kraków: Wydawnictwo Literackie.

Bordwell, D. and Carroll, N. [eds] (1996) *Post-Theory: reconstructing film studies.* Wisconsin: University of Wisconsin Press.

Bryzgel, A. (2008) *New Avant-gardes in Eastern Europe and Russia, 1987-1999.* Ann Arbor: ProQuest LLC.

Buzalka, J. (2007) *Nation and Religion: The Politics of Commemorations in South-East Poland.* Berlin: Lit Verlag.

Campan, V. (1993) *Dix brèves histoires d'image: Le Décalogue de Krzysztof Kieslowski.* Paris: Presses de la Sorbonne Nouvelle.

Casanova, J. (1994) *Public Religions in the modern World.* Chicago; London: University of Chicago Press.

Chaudhuri, S. (2005) *Contemporary World Cinema.* Edinburgh: Edinburgh University Press.

Churchill, W. (2000) *Fantasies of the Master Race: Categories of Stereotyping of American Indians in Film* in Stam, R. and Miller, T. [eds] *Film and Theory. An Anthology.* Oxford: Blackwell Publishers.

Coates, P. (2004) *East-Central European Cinema: Beyond the Iron Curtain* in Ezra, E. [ed] *European Cinema.* Oxford: Oxford University Press.

Coates, P. (2002) *Krzysztof Kieślowski* in Tasker, Y. [ed] *Fifty Contemporary Filmmakers.* London and New York: Routledge.

Coates, P. [ed] (1999) *Lucid Dreams: the Films of Krzysztof Kieślowski.* Trowbridge: Flicks Books.

Coates, P. (2000) *Notes on Polish Cinema, Nationalism and Wajda's "Holy Week"* in Hjort, M. and MacKenzie, S. [eds] *Cinema and Nation.* London: Routledge.

Coates, P. (2005) *The Red And The White: The Cinema Of People's Poland.* London: Wallflower Press.

Cook, P. and Bernik, M. [eds] (1999) *The Cinema Book*. 2nd edition. London: British Film Institution.

Cousins, M. (2004) *The Story of Film.* London: Pavilion Books.

Crofts, S. (1998) *Concepts of Nationalism* in Hill, J. and Church Gibson, A. P. [eds] *The Oxford Guide to Film Studies.* Oxford: Oxford University Press.

Crofts, S. (2002) *Reconceptualising National Cinema* in Williams, A. [ed] *Film and nationalism.* Piscataway: Ruthers University Press.

Czaja, J. (2008) *Kulturowe czynniki bezpieczeństwa.* Kraków: Krakowska Szkoła Wyższa im. Andrzeja Frycza Modrzejewskiego.

Davies, N. (1981) *God's Playground. A History of Poland.* Oxford: Clarendon Press.

Davies, N. (2005) *Heart of Europe. The Past in Poland's Present.* Oxford: Oxford University Press.

Deleuze, G. (1989). *Cinema 1. The Movement-Image*. London: The Athlone Press.

Deleuze, G. (1989). *Cinema 2. The Time-Image*. London: The Athlone Press.

Derrida, J. (1995) *The Gift of Death.* Chicago and London: University of Chicago.

Deutsch, K. W. (1953) *Nationalism and Social Communication. An Inquiry Into the Foundations of Nationality.* Textbook Publishers.

Dobson, J. (1999) *Nationality, Authenticity, Reflexivity. Kieślowski's Trois Couleurs: Bleu (1993), Blanc (1993) and Rouge (1994)* in Powrie, P. [ed] *French Cinema in the 1990s: continuity and difference*. Oxford: Oxford University Press.

Ďurovičová, N. (2010) *Vector, Flow, Zone: Towards a History of Cinematic Translatio* in Ďurovičovà, N. and Newman, K. [eds] *World Cinemas, Transnational Perspectives.* New York: Routledge.

Ďurovičovà, N. and Newman, K. [eds] (2010) *World Cinemas, Transnational Perspectives.* New York: Routledge.

Dyer, G. (2012) *Zona, A Book about a Film about a Journey To a Room.* Edinburgh: Canongate Books Ltd.

Dyer, R. and Vincendau, G. [eds] (1992) *Popular European Cinema*. London: Routledge.

Eidsvik, C. (1999) *Decalogues 5* and *6* and the two *Short Films* in Coates, P. [ed] *Lucid Dreams: the Films of Krzysztof Kieślowski.* Trowbridge: Flicks Books.

Eisenstein, S. M. (1947) *The Film Sense.* New York: Harcourt, Brace and Company, Inc.

Ezra, E. [ed] (2004) *European Cinema*. Oxford: Oxford University Press.

Ezra, E. and Rowden, T. (2006) *Transnational Cinema. The Film Reader.* London and New York: Routledge.

Falkowska, J. (2007) *Andrzej Wajda: History, Politics, and Nostalgia in Polish Cinema.* Oxford: Berghahn Books

Falkowska, J. (1999) *'The Double Life of Véronique' and 'Three Colours': An Escape from Politics?* in Coates, P. [ed] *Lucid Dreams: the Films of Krzysztof Kieślowski.* Trowbridge: Flicks Books.

Fanon, F. (1963) *The Wretched of the Earth.* New York: Grove Press.

Faraday, G. (2000) *Revolt of the Filmmakers: the Struggle for Artistic Autonomy and the Fall of the Soviet Film Industry.* University Park: Pennsylvania State University Press.

Ford, C., Hammond, R. and Kudy, G. (2005) *Polish Films. A Twentieth Century History.* Jefferson: McFarland and Company, Inc., Publishers.

Freeland, C. (2004) *Explaining the Uncanny in 'The Double Life of Véronique'* in Schneider, S. J. [ed] *Horror Film and Psychoanalysis. Freud's Worst Nightmare.* Cambridge: Cambridge University Press.

Freud, S. (2007) *The Origin and Development of Psychoanalysis.* Sioux Falls: NuVision Publications, LLC.

Fromm, E. (1942) *Fear of Freedom.* London: Routledge and Kegan Paul.

Garbowski, Ch. (1996) *Krzysztof Kieslowski's Decalogue Series: the problem of the protagonists and their self-transcendence.* New York: East European Monographs.

Gellner, E. (1983) *Nations and nationalism.* Ithaca: Cornell University Press.

Gellner, E. (1964) *Thought and Change.* London: Weidenfeld and Nicholson.

Gergen, K. J. (1991) *The Saturated Self.* New York: Basic Books.

Gloger, Z. (1901) *Encyklopedia staropolska ilutrowana.* Tom II. Warszawa: Druk P. Laskauere i. W. Babickiego.

Goscilo, H. (2014) *Affluent Viewers as Global Provincials. The American Reception of Polish Cinema* in Mazierska, E. and Goddard, M. [eds] *Polish Cinema in a Transnational Context.* Rochester: University of Rochester Press.

Govaert, Ch. (2014) *How Polish is Polish? 'Silver City' and the National Identity of Documentary Film* in Mazierska, E. and Goddard, M. [eds] *Polish Cinema in a Transnational Context.* Rochester: University of Rochester Press.

Gwóźdź, A. [ed] (2006) *Kino Kieślowskiego, kino po Kieślowskim.* Warszawa: Skorpion.

Halecki, O. (1978) *A History of Poland.* London and Henley: Routledge and Kegan Paul.

Hall, S. (1991) *The Local and the Global: Globalisation and Ethnicity* in King, A. D. *Culture, Globalization and the World-System: Contemporary Conditions for the Representation of Identity.* Minneapolis: University of Minnesota Press.

Hall, S. (2000) *Cultural Identities and Cinematic Representation* in Stam, R. and Miller, T. [eds] *Film and Theory. An Anthology.* Oxford: Blackwell Publishers.

Haltof, M. (2004) *The Cinema of Krzysztof Kieslowski. Variations on Destiny and Chance.* London: Wallflower Press.

Haltof, M. (2002) *Polish National Cinema.* New York: Berghahn Books.

Haltof, M. (2009) *Still Alive. Kieślowski's Influence on Post-Communist Polish Cinema* in Woodward, S. [ed] *After Kieślowski: The Legacy of Krzysztof Kieślowski.* Detroit: Wayne State University Press.

Hamid, R. (1997) in Insdorf, A. *Double Lives, Second Chances: The Cinema of Krzysztof Kieslowski.* New York: Miramax Books.

Hastings, A. (1997) *The Construction of Nationhood: Ethnicity, Religion and Nationalism.* Cambridge and New York: Cambridge University Press.

Helman, A. (1999) *Women in Kieślowski's late films* in Coates, P. [ed] *Lucid Dreams: the Films of Krzysztof Kieślowski.* Trowbridge: Flicks Books.

Herling-Grudziński, G. (1995) *Dziennik pisany nocą*. Warszawa: Res Publica.

Higson, A. (1989) *The Concept of National Cinema* in *Screen 30,* pp. 36-46.

Higson, A. (2000) *The Limiting Imagination of National Cinema* in Hjort, M. and MacKenzie, S. [eds] *Cinema and Nation.* London: Routledge.

Hill, J. and Church Gibson, P. [eds] (1998) *The Oxford Guide to Film Studies.* Oxford: Oxford University Press.

Hjort, M. (1996) *Danish Cinema and the Politics of Recognition* in Bordwell, D. and Carroll, N. [eds] *Post-Theory: reconstructing film studies.* Wisconsin: University of Wisconsin Press.

Hjort, M. (2010) *On the plurality of cinematic transnationalism* in Ďurovičovà, N. and Newman, K. [eds] *World Cinemas, Transnational Perspectives.* New York: Routledge.

Hjort, M. (2000) *Themes of nation* in Hjort, M. and MacKenzie, S. [eds] *Cinema and Nation.* London: Routledge.

Hjort, M. and MacKenzie, S. [eds] (2000) *Cinema and Nation.* London: Routledge.

Hobsbawm, E. J. (1990) *Nations and nationalism since 1780. Programme, myth, reality.* Cambridge: Cambridge University Press.

Hobsbawm, E. and Ranger, T. (1983) [eds] *The Invention of Tradition.* Cambridge: Cambridge University Press.

Hutchinson, J. (1994) *Modern nationalism.* Waukegan: Fontana Press.

Insdorf, A. (2002) *Double Lives, Second Chances: The Cinema of Krzysztof Kieslowski.* New York: Miramax Books.

Jakelić, S. (2010) *Collectivistic Religions. Religion, Choice and Identity in Late Modernity.* Farnham: Ashgate Publishing Limited.

Janion, M. (2006) *Niesamowita słowiańszczyzna: fantazmaty literatury.* Kraków: Wydawnictwo Literackie.

Jankun-Dopartowa, M. and Przylipiak, M. (1996) *Człowiek z ekranu: Z antropologii postaci filmowej.* Kraków: Arcana.

Jászi, O. (1929) *Dissolution of the Habsburg Monarchy.* Chicago: University of Chicago Press.

Jayward, S. (2000) *Framing national cinemas* in Hjort, M. and MacKenzie, S. [eds] *Cinema and Nation.* London: Routledge.

Kalinowska, I. (2002) *Exile and Polish Cinema: From Mickiewicz to Slowacki and Kieslowski* in Radulescu, D. [ed] *Realms of Exile. Nomadism, Diasporas, and Eastern European Voices.* Oxford: Lexington Books.

Kedourie, E. (1993) *Nationalism.* Oxford: Blackwell Publishers Ltd.

Kickasola, J. G. (2004) *The Films of Krzysztof Kieslowski: The Liminal Image.* New York: The Continuum International Publishing Group Ltd.

Kickasola J. G. (2009) *Kieślowski Crosses the Atlantic* in Woodward, S. [ed] *After Kieślowski: The Legacy of Krzysztof Kieślowski.* Detroit: Wayne State University Press.

Kieślowski, K. and Stok, D. [eds] (1997) *Autobiografia. O sobie.* Kraków: Znak.

Kieślowski, K. and Piesiewicz, K. (2002) *Niebo.* Warszawa: Skorpion.

King, A. D. (1991) *Culture, Globalization and the World-System: Contemporary Conditions for the Representation of Identity.* Minneapolis: University of Minnesota Press.

Komar, M. and Piesiewicz, K. (2013) *Skandalu nie będzie.* Warszawa: Czerwone i Czarne.

Konwicki, T. (1998) *The Polish Complex.* Normal: Dalkey Archive Press.

Kuc, K. (2014) *The Exclusive Trap of Freedom? Krzysztof Zanussi's International Coproductions* in Mazierska, E. and Goddard, M. [eds] *Polish Cinema in a Transnational Context.* Rochester: University of Rochester Press.

Kulig, A. (2009) *Etyka „Bez końca". Twórczość filmowa Krzysztofa Kieślowskiego wobec problemów etycznych.* Poznań: Wydawnictwo Poznańskie.

Lamarque, P. and Haugom Olsen, S. [eds] (1994) *Truth, Fiction, and Literature: A Philosophical Perspective*. Oxford: Clarendon Press.

Lapsley, R. and Westlake, M. (2006) *Film Theory. An Introduction.* Manchester: Manchester University Press.

Lederhendler, E. [ed] (2005) *Jews, Catholics and the burden of history.* New York: Oxford University Press.

Lentin, A. and Titley, G. [eds] (2008) *The Politics of Diversity in Europe.* Strasbourg: Council of Europe Publishing.

Liehm, M. and Liehm, A. J. (1980) *The Most Important Art: Soviet and Eastern European Film after 1945*. Berkeley and Los Angeles: University of California.

Lis, M (2007) *Figury Chrystusa w 'Dekalogu' Krzysztofa Kieślowskiego.* Opole: Redakcja Wydawnictw Wydziału Teologicznego Uniwersytetu Opolskiego.

Lubelski, T. (1999) *From 'Personnel' to 'No End': Kieślowski's political feature films* in Coates, P. [ed] *Lucid Dreams: the Films of Krzysztof Kieślowski.* Trowbridge: Flicks Books.

Lubelski, T. [ed] (1997) *Kino Krzysztofa Kieślowskiego.* Kraków: Towarzystwo Autorów i Wydawców Prac Naukowych Universitas.

Lukowski, J. and Zawadzki, H. (2001) *A Concise History of Poland.* Cambridge: Cambridge University Press.

MacDonald, D. B. (2002) *Balkan Holocaust? Serbian and Croatian victim-centred propaganda and the war in Yugoslavia.* Manchester: Manchester University Press.

Malone, P. (2007) [ed] *Through a Catholic Lens. Religious Retrospectives of Nineteen Film Directors from Around the World.* Lanham: Rowman and Littlefield Publishers, Inc.

Maśnicki, J. (2006) *Niemy kraj. Polskie motywy w europejskim kinie niemym (1896-1930).* Gdańsk: słowo/obraz teoria.

Maurer, M. (2000) *Krzysztof Kieślowski.* Harpender: Pocket Essentials.

Mazierska, E. and Goddard, M. [eds] (2014) *Polish Cinema in a Transnational Context.* Rochester: University of Rochester Press.

Mazzini, G. (1891) *The Life and Writings of Joseph Mazzini.* London: Smith, Elder & Co.

Metzger, B. M. and Coogan, M. D. [eds] (1993) *The Oxford Companion to the Bible.* Oxford: Oxford University Press.

Meysztowicz, W. (1983) *Gawędy o czasach i ludziach.* Londyn: Polska Fundacja Kulturalna.

Michałek, B. (1983) *Andrzej Wajda's Vision of One Country's Past and Present* in David W. Paul [ed] *Politics, Art and Commitment in the East European Cinema*. London: The Macmillan Press.

Michlic, J. and Polonsky, A. (2005) *Catholicism and the Jews in Post-Communist Poland* in Lederhendler, E. [ed.] *Jews, Catholics and the burden of history.* New York: Oxford University Press.

Mickiewicz, A. (1832) *Księgi narodu polskiego i pielgrzymstwa polskiego.* Paris: A. Pinard.

Miklos, M. and Stuhr, J. (2001) *Jerzy Stuhr – Udawać naprawdę.* Kraków: Znak.

Miłosz, C. (2011) *Nieobjęta ziemia.* Gdańsk: Biblioteka Mnemosyne.

Morefield, K. [ed] (2008) *Faith and Spirituality in Masters of World Cinema.* Newcastle Upon Tyne: Cambridge Scholars Publishing.

Naficy, H. (2001) *An Accented Cinema. Exilic and Diasporic Filmmaking.* Princeton: Princeton University Press.

Narkiewicz, O. A. (1976) *The Green Flag. Polish Populist Politics 1867-1970.* Totowa: Rowman and Littlefield.

Nornes, A. M. (2007) *Cinema Babel. Translating Global Cinema.* Minneapolis: University of Minnesota Press.

Nowicka, E. (1991) *Religia a obcość*. Kraków: Wydawnictwo NOMOS.

Orr, J. (1998) *Contemporary Cinema*. Edinburg: Edinburgh University Press.

O'Sullivan, S. (2009) *The 'Decalogue' and the Remaking of American Television* in Woodward, S. [ed] (2009) *After Kieślowski: The Legacy of Krzysztof Kieślowski.* Detroit: Wayne State University Press.

Ozcan, I. (2008) *Music, Light, and Kierkegaardian Instant in Kieślowski's The Double Life of Veronique and Blue* in Morefield. K. [ed] *Faith and Spirituality in Masters of World Cinema.* Newcastle Upon Tyne: Cambridge Scholars Publishing.

Pangon, G. and Amiel, V. (1997) *Krzysztof Kieslowski.* Paris: Éditions Mille et une nuits: ARTE Éditions.

Paul, D. W. [ed] (1983) *Politics, Art and Commitment in the East European Cinema*. London: The Macmillan Press.

Parowski, M. (1994) *Kieślowski Life* in Zawiśliński, St. *Kieślowski bez końca.* Warszawa: Skorpion.

Pease, N. (2009) *Rome's Most Faithful Daughter: The Catholic Church and Independent Poland, 1914-1939.* Athens: Ohio University Press.

Porębski, M. (2002) *Polskość jako sytuacja.* Kraków: Wydawnictwo Literackie.

Porter-Szucs, B. (2011) *Faith and Fatherland: Catholicism, Modernity and Poland.* New York: Oxford University Press, Inc.

Powrie, P. [ed] (1999) *French Cinema in the 1990s: continuity and difference*. Oxford: Oxford University Press.

Prażmowska, A. J. (2004) *A History of Poland*. Basingstoke: Palgrave Macmillan.

Radulescu, D. [ed] (2002) *Realms of Exile. Nomadism, Diasporas, and Eastern European Voices.* Oxford: Lexington Books.

Redmond, D. (2003) *The World is Watching: Video as Multinational Aesthetics, 1968-1995.* Chicago: Southern Illinois University Press.

Renan, E. (1892) *Recollections and Letters of Ernest Renan.* New York: Cassell Publishing Company.

Sanford, G. (1999) *Poland. The Conquest of History.* Amsterdam: Harwood Academic Publishers.

Šarić, L., Musolff, A., Manz, St. and Hudabiung, I. [eds] (2010) *Contesting Europe's Eastern Rim: Cultural Identities in Public Discourse.* Bristol: Multilingual Matters.

Sarkar, B. (2010) *Tracking "Global Media" in the Outposts of Globalization* in Ďurovičovà, N. and Newman, K. [eds] *World Cinemas, Transnational Perspectives.* New York: Routledge.

Schartz Fackler, J. (2007) *Andrzej Munk's Cinema of Internalized Exile (1957-1961).* Ann Arbour: ProQuest.

Schneider, S. J. (2004) *Horror Film and Psychoanalysis. Freud's Worst Nightmare.* Cambridge: Cambridge University Press.

Schöpflin, G. (2000) *Nations, Identity, Power: The New Politics of Europe.* London: C. Hurst & Co. (Publishers) Ltd.

Shohat, E. and Stam, R. (1994) *Unthinking Eurocentrism: multiculturalism and the media.* London: Routledge.

Skwara, A. (1992) *'Film Stars Do Not Shine in the Sky Over Poland': The Absence of Popular Cinema in Poland* in Dyer, R. and Vincendau, G. [eds] *Popular European Cinema.* London and New York: Routledge.

Smith, A. (2000) *Images of the nation. Cinema, art and national identity* in Hjort, M. and MacKenzie, S. [eds] *Cinema and Nation.* London: Routledge.

Smith, A. D. (1991) *National Identity.* London: Penguin Books.

Stam, R. and Miller, T. [eds] (2000) *Film and Theory. An Anthology.* Oxford: Blackwell Publishers.

Stojanowa, C. (2006) *Post-Communist Cinema* in Badley, L., Barton Palmer, R. and Schneider, S. J. [eds] *Traditions in World Cinema*. Edinburgh: Edinburgh University Press.

Stok, D. [ed] (1995) *Kieslowski on Kieslowski.* London: Faber and Faber.

Stuhr, J. (2000) *Duże zwierzę / Krzysztof Kieślowski; scenariusz na podstawie opowiadania Kazimierza Orłosia 'Wielbłąd'.* Kraków: Znak.

Tasker, Y. [ed] (2002) *Fifty Contemporary Filmmakers*. London and New York: Rouledge.

Thompson, K. and Bordwell, D. [eds] (1994) *Film History. An Introduction*. New York; London: McGraw-Hill.

Thompson, E. M. (2000) *Imperial Knowledge: Russian Literature and Colonialism.* Westport: Greenwood Press.

Tolhurst, J. (2003) *A Concise Catechism for Catholics.* Leominster: Gracewing.

Trapani, V. (2008) *The discursive dimension of human rights: a discourse analysis of contemporary Polish debates* in Lentin, A. and Titley, G. [eds] *The Politics of Diversity in Europe.* Strasbourg: Council of Europe Publishing.

Turim, M. (1989) *Flashbacks in Film: Memory and History.* New York and London: Routledge.

Vitali, V. and Willemen, P. [eds] (2006) *Theorising National Cinema.* London: British Film Institute.

Wajda, A. (1989) *Double Vision. My Life in Film.* London: Faber and Faber.

Willemen, P. (2006) *The National Revisited* in Vitali, V. and Willemen, P. [eds] *Theorising National Cinema.* London: British Film Institute.

Williams, A. [ed] (2002) *Film and nationalism.* Piscataway: Ruthers University Press.

Wilson, E. (2009) *After Kieślowski: Voyages in European Cinema* in Woodward, S. [ed] *After Kieślowski: The Legacy of Krzysztof Kieślowski.* Detroit: Wayne State University Press.

Wilson, E. (2001) *French Cinema since 1950. Personal Histories*. London: Duckworth.

Wilson, E. (2000) *Memory and Survival: the French Cinema of Krzysztof Kieślowski.* Oxford: Legenda.

Wolfenstein, M. and Leites, N. (1950) *Movies: A Psychological Study.* Glencoe: The Free Press.

Woodward, S. [ed] (2009) *After Kieślowski: The Legacy of Krzysztof Kieślowski.* Detroit: Wayne State University Press.

Wright, M. J. (2007) *Religion and Film: An Introduction.* London: I.B.Tauris Co.

Wyver, J. (1989) *The Moving Image. An International History of Film, Television and Video*. Oxford: BFI Publishing.

Yoshimoto, M. (2006) *National/International/Transnational* in Vitali, V. and Willemen, P. [eds] *Theorising National Cinema.* London: British Film Institute.

Zamoyski, A. (1987) *The Polish Way. A Thousand-Year History of the Poles and Their Country.* London: John Murray (Publishers) Ltd.

Zawiśliński, St. (1994). *Kieślowski bez końca.* Warszawa: Skorpion.

Zawiśliński, St. (2005). *Kieślowski. Ważne, żeby iść...* Warszawa: Skorpion.

Zawiśliński, St. (2007). *Kieślowski. Życie po życiu. Pamięć.* Warszawa: Skorpion.

Zubrzycki, G. (2005) '*Poles-Catholics' and 'Symbolic Jews': Jewishness and Social Closure in Poland* in Lederhendler, E. [ed.] *Jews, Catholics and the burden of history.* New York: Oxford University Press.

Zubrzycki, G. (2006) *The Crosses of Auschwitz. Nationalism and religion in post-communist Poland.* Chicago: The University of Chicago Press.

Žižek, S. (2001) *The Fright of Real Tears: Krzysztof Kieslowski between Theory and Post-theory.* London: BFI Publishing.

Articles:

Álvarez-López, C. (2012) *Double Lives, Second Chances* in *Frames Cinema Journal,* No. 1, July 2, 2012. [Online] Available: http:// framescinemajournal.com/article/double-lives-second-chances/ [11 October 2013].

Bisaillon, C. (2011) *The Power of Colour.* CBC Radio 1, November 21, 2011. [Online] Available: http://www.cbc.ca/ideas/episodes/2011/11/21/the-power-of-colour-part-1-2-3/ [22 December 2013].

Canby, V. (1991) *Identical Women and Multiple Portents* in *The New York Times*, September 20, 1991. [Online] Available: http://www.nytimes.com /1991/09/20/movies/review-film-festival-identical-women-and-multiple-portents.html [6 April 2012].

Canby, V. (1993) *A Homeless Frenchwomen in America Sans Green Card* in *The New York Times*, February 12, 1993. [Online] Available: http://www. nytimes.com/1993/02/12/movies/review-film-a-homeless-frenchwoman-in-america-sans-green-card.html [5 June 2012].

Caryn, J. (1991) *'Veronique': In Poetry Lies Its Key* in *The New York Times*, December 8, 1991. [Online] Available: http://www.nytimes.com/1991 /12/08/movies/film-view-veronique-in-poetry-lies-its-key.html [6 April 2012].

Cavanagh, C. (2004) *Postcolonial Poland* in *Common Knowledge,* Vol. 10, Issue 1, Winter.

Coates, P. (2008) *On the Dialectics of Filmic Colors (in general) and Red (in particular): Three Colors: Red, Red Desert, Cries and Whispers, and The Double Life of Véronique* in *Film Criticism,* No. 32, 2008.

Czarnowski, S. (1988) *La culture religieuse des paysans polonais* in *Archives des Sciences Socials des Religions,* 65, No. 1.

Di Bartolomeo, L. (2000) *Review* in *The Slavic and East European Journal*, Vol. 44, No. 4.

Dunkley, Ch. (1990) *Rules for Life, Polish Style* in *The Financial Times.* June 13, 1990.

Evans, G. (2011) *'Red': Fraternity of Strangers* in *The Criterion Collection,* November 15, 2011. [Online] Available: http://www.criterion.com/current/ posts/2064-sterno-cléido-mastoïdiennes [9 Septembre 2013].

Freud, S. (1957) *The most prevalent form of degradation in erotic life* in Sutherland, J. D. [ed] *Collected papers*. Vol. 4.

Furness, H. (2012) *Churches adopt new Ten Commandments* in *The Telegraph,* March 5, 2011. [Online] Available: http://radiotelegraphs/news/religion/9123866/Churches-adopt-new-Commandment [30 Dec. 2012].

Glaser, G. (1992) *Europe's View of 'Veronique': A Matter of State* in T*he New York Times*, February 2, 1992. [Online] Available: http://www.nytimes.com/1992/02/02/movies/Europeanisations-matter-of-fact [6 April 2012].

Guibernau, M. (2004) *Anthony D. Smith on nations and national identity: a critical assessment* in *Nations and Nationalism 10 (1/2), 2004, 125-141.*

Holden, S. (2000) *Chance, Fate and the Bible* in *The New York Times*, March 8, 1996. [Online] Available: http://www.nytimes.com/1996/03/08/movies/critic-s-choice-film-chance-state-of-the-art [6 April 2012].

Horton, M. (1992) *A treat for enthusiasts of metaphysics with a twist* in *The Edmonton Journal*, February 14, 1992.

Hunt, L. (2002) *Against Presentism* in *Perspectives on History,* May 2002. [Online] Available: http://www.historians.org/publications-and-directories/perspectives-on-history/may-2002/against-presentism [July 9 2013].

Insdorf, A. (1990) *'The Decalogue' Re-Examines God's Commands* in *The New York Times,* October 28, 1990. [Online] Available: http://www.nytimes.com/1990/10/28/movies/film-the-decalogue-re-examines-god-s-commands.html [15 May 2012].

James, N. (2011) *'Blue': Bare Necessities* in *The Criterion Collection,* November 15, 2012. [Online] Available: http://www.criterion.com/current/posts/2066-blue-l-bare-necessities [9 September 2011].

Kemp, P. (1994) *Trois Couleurs: Rouge* in *Sight and Sound,* No. 4/11, November 1994.

Keogh, J. (1992) '*Double Life' explores realm of dual existence* in *The New York Times*, December 2, 1992.

Kilbourn, R. J. A. (1997) *Toward a Non-Euclidean Cinema: Kieślowski and Literature* in *Canadian Journal of Film Studies / Revue canadienne d'études cinématographiques,* Vol. 6, No. 2, Fall / Autumn 1997.

Klawans, S. (2003) *Obeying the Call of Kieslowski's Commandments* in *The New York Times,* August 10, 2003.

Klawans, S. (2011) *'White': The Nonpolitical Reunifications of Karol Karol* in *The Criterion Collection*, November 15, 2011. [Online] Available: http://www.criterion.com/current/posts/2065-white-the-nonpolitical-reunifications-of-karol-karol [9 September 2013].

Knight, C. (2009) *'For Once, Then, Something': Krzysztof Kieslowski's The Double Life of Veronique and the apophatic Beyond* in *Literature-Film Quarterly,* Vol. 37, Issue 4.

Lee, M. D. (2002) *Learning to Let Go: Kieslowski's 'Bleu'* in *The French Review,* Vol. 76, No. 1, October 2002.

Lechoń, J. (1946) *Mickiewicz* in *Tygodnik Polski,* nr. 24.

MacCabe, C. (2011) *'Three Colors': A Hymn to European Cinema* in *The Criterion Collection,* November 15, 2011. [Online] Available: http://www.criterion.com/current/posts/2067-three-colors-a-hymn-to-european-cinema [9 October 2013].

Markosian, N. (2004) *A Defense of Presentism* in *Oxford Studies in Metaphysics,* Volume 1, 2002. [Online] Available: http://myweb.wwu.edu/~nmarkos/papers/defpres.pdf [July 9 2013].

McConvey, J. (2006) *Thou shalt not simplify God just for Hollywood: [Toronto Edition]* in *The New York Times,* June 9, 2006.

Murphy, K. (1991) *Illuminated Texts* in *Film Comment*, November 1991, 27, 6.

Nawój, E. (2011) *Podwójne życie Weroniki* in *Culture.pl*, April 2011. [Online] Available: http://www.culture.pl/baza-film-pelna-tresc/-/eo_event_asset_publisher/eAN5/content/podwojne-zycie-weroniki (7 May 2012)

Nowicka, E. (2006) *Polskość niejedno ma imię* in Kwartalnik Polonicum, nr. 1. [Online] Available: http://www.polonicum.uw.edu.pl/pdf/kwartalnik1.pdf (19 December 2014)

Piquet, P. (1992) *L'icône des outrages (Sur Décalogue I de Kieślowski)* in *Communio: Revue Catholique Internationale.* January 1992, No. 17 (I).

Przylipiak, M. (1998) *Podwójne życie Weroniki* in *Kwartalnik Filmowy*, 24/1998.

Romney, J. (1992) *The Double Life of Veronique* in *Sight and Sound*, No. 1/11, March 1992.

Ruppert, P. (1992) *Film Reviews: The Double Life of Veronique* in *Cineaste*, December 1992, Vol. 19, Issue 2/3.

Smith, A. D. (1996) *Memory and Modernity: Reflections on Ernest Gellner's Theory of Nationalism* in *Nations and Nationalism 2, 3*, p. 382.

Szaro, G. (2011) *Śmigus-dyngus na granicy prawa. Polewaj z umiarem* in *Gazeta Wyborcza,* April 25, 2011 [Online] Available: http://wyborcza.pl/1,75478,9487711,Smigus_dyngus_na_granicy_prawa__Polewaj_z_umiarem.html [26 October 2013].

Weinstein, H. (1996) *To Smoke and Drink in L.A.* in The Movie Magazine *Premiere*. The Ultimate Summer Movie Guide, June 1996.

Wilmington, M. (2007) *Film Review* in *The Chicago Tribune*, January 5, 2007.

Wyskiel, W. (1985) *Listy Witolda Gombrowicza do Józefa Wittlina* in *Ruch Literacki,* z. 1.

Yue, T. (1997-2009) *La Double Vie de Véronique* in *TaoYue.com,* November 4, 2005. [Online] Available: http://www.taoyue.com/film/double-vie-de-veronique.html [19 May 2008].

Žižek, S. (2006) *The Double Life of Véronique: The Forced Choice of Freedom* in *The Criterion Collection,* February 1, 2011. [Online] Available: http://www.criterion.com/current/posts/1733-the-double-life-of-veronique-the-forced-choice-of-freedom [11 0ctber 2013].

Films:

The Decalogue (*Dekalog*) [feature films] dir. Krzysztof Kieślowski. TVP / Sender Freies Berlin et al., Poland / West Germany, 1998, 565mins.

The Double Life of Veronique (*Podwójne życie Weroniki*) [feature film] dir. Krzysztof Kieślowski. Sidéral Productions / Studio Filmowe TOR et al., Poland / France et all., 1991, 122mins.

I'm So So [documentary] dir. Krzysztof Wierzbicki. Kulturmøde Film / First Run Features, Denmark / Poland, 1998, 56 min.

Still Alive. Film o Krzysztofie Kieślowskim [documentary] dir. Maria Zmarz-Koczanowicz. Telewizja Polska SA, Poland, 2006, 90 min.

Three Colours: Blue, White, Red (*Trzy kolory: Niebieski, Biały, Czerwony*) [feature films] dir. Krzysztof Kieślowski. MK 2 Productions/ Studio Filmowe TOR et al., France / Poland et al., 1993 / 1994, 300mins.

DVD extras:

Insdorf, A., commentary. *The Double Life of Veronique.* Dir. Krzysztof Kieślowski. Produced by Leonardo de la Fuente. Perf. Irène Jacob and Philip Volter. 1991. DVD. The Criterion Collection, 2011.

Kieślowski, K. Idziak, S., Karmitz, M., Binoche, J., Delpy, J., Jacob, I. and

Trintignant, J-L., interviews. *The Three Colors: Blue, White, Red.* Dir. Krzysztof Kieślowski. Produced by Marin Karmitz. Perf. Juliette Binoche, Julie Delpy, Irène Jacob and Jean-Louis Trintignant. 1993-1994. DVD. Buena Vista Home Video, 2003.

Preisner, Z., commentary. *Three Colours: Blue.* Dir. Krzysztof Kieślowski. Produced by Marin Karmitz. Perf. Juliette Binoche. 1993. DVD. The Criterion Collection, 2011.

Interviews:

Amiel, V. (2013, September 23). Email interview.

Piesiewicz, K. (2012, December 27 – 2013, October 14). Email interviews.

Preisner, Z. (2013, July 7). Email interview.

Stuhr, J. (2013, June 13). Personal interview.

Zawiśliński, St. (2012, August 26 – 2013, May 27). Email interviews.

APPENDICES

Appendix 1

Exodus / Anglican / Protestant / Greek Orthodox (Philonic division, 1st century):

I am the LORD your God, who brought you out of the land of Egypt, out of the house of slavery:

1. 'Thou shalt have none other Gods but me'.
2. 'Thou shalt not make to thyself any graven image'.
3. 'Thou shalt not take the name of the Lord thy God in vain'.
4. 'Remember that thou keep holy the Sabbath day'.
5. 'Honour thy father and thy mother'.
6. 'Thou shalt not kill'.
7. 'Thou shalt not commit adultery'.
8. 'Thou shalt not steal'.
9. 'Thou shalt not bear false witness against thy neighbour'.
10. 'Thou shalt not covet thy neighbour's house; thou shalt not covet thy neighbour's wife, or his male servant, or his female servant, or his ox, or his donkey, or anything that is your neighbour's.'

Appendix 2

Deuteronomy / Jewish (Talmudic division 3rd century):

1. 'I am the LORD thy God, who brought you out of the land of Egypt, out of the house of slavery'.
2. 'Thou shalt have none other Gods but me. Thou shalt not make to thyself any graven image'.
3. 'Thou shalt not take the name of the Lord thy God in vain'.
4. 'Observe the Sabbath day, to keep it holy'.
5. 'Honour thy father and thy mother'.
6. 'Thou shalt not kill'.
7. 'And thou shalt not commit adultery'.
8. 'And thou shalt not steal'.
9. 'And thou shalt not bear false witness against thy neighbour'.
10. 'Thou shalt not covet thy neighbour's wife. And thou shalt not desire your neighbour's house, his field, nor his male servant, nor his female servant, his ox, nor his donkey, nor anything that is your neighbour's'.

Appendix 3

Roman Catholic (The Augustinian division, 5th century):

1. 'I am the Lord thy God. Thou shalt have no other gods before me'.
2. 'Thou shalt not take the name of the Lord thy God in vain'.
3. 'Remember the Sabbath day, to keep it holy'.
4. 'Honour thy father and thy mother'.
5. 'Thou shalt not kill'.
6. 'Thou shalt not commit adultery'.
7. 'Thou shalt not steal'.
8. 'Thou shalt not bear false witness against thy neighbour'.
9. 'Thou shalt not covet thy neighbour's wife'.
10. 'Thou shalt not covet thy neighbour's goods'.

Appendix 4

Catholic Catechism (15th century) Tolhurst 2003, p. 42 – Lisowski 1935, p. 4

Decalogue 1 'You shall have no other gods besides me'
„Nie będziesz miał bogów cudzych przede Mną”

Decalogue 2 'You shall not take the Name of the Lord Your God in vain'
„Nie będziesz brał imienia Pana Boga twego nadaremno”

Decalogue 3 'Remember to keep holy the Sabbath day'
„Pamiętaj, abyś dzień swięty święcił”

Decalogue 4 'Honour your father and your mother'
„Czcij ojca twego i matkę twoją”

Decalogue 5 'You shall not kill'
„Nie zabijaj”

Decalogue 6 'You shall not commit adultery'
„Nie cudzołóż”

Decalogue 7 'You shall not steal'
„Nie kradnij”

Decalogue 8 'You shall not bear false witness against your neighbour'
„Nie mów przeciw bliźniemu twemu fałszywego świadectwa”

Decalogue 9 'You shall not covet your neighbour's wife'
„Nie pożądaj żony bliźniego twego”

Decalogue 10 'You shall not covet anything that belongs to your neighbour'
„Ani żadnej rzeczy, która jego jest”

Appendix 5

Lutheran (Martin Luther division, 16th century):

1. 'Thou shalt have no other gods'.
2. 'Thou shalt not take the name of the Lord, thy God, in vain'.
3. 'Thou shalt sanctify the holy-day'.
4. 'Thou shalt honor thy father and thy mother'.
5. 'Thou shalt not murder'.
6. 'Thou shalt not commit adultery'.
7. 'Thou shalt not steal'.
8. 'Thou shalt not bear false witness against thy neighbour'.
9. 'Thou shalt not covet thy neighbour's house'.
10. 'Thou shalt not covet thy neighbor's wife, nor his man-servant, nor his maid-servant, nor his cattle, nor anything that is his'.

Appendix 6

Just 10 (by J. John, 21st century):

1. 'Live by God's priorities'. (You shall have no other gods before me)
2. 'Know God'. (You shall not make for yourself a carved image)
3. 'Take God seriously'. (You shall not take the name of the Lord your God in vain)
4. 'Catch a fresh breath'. (Remember the Sabbath day, to keep it holy)
5. 'Keep the peace across generations'. (Honour your father and your mother)
6. 'Manage your anger'. (You shall not kill)
7. 'Make relationships affair-proof'. (You shall not commit adultery)
8. 'Prosper with a clear conscience'. (You shall not steal)
9. 'Hold to the truth'. (You shall not bear false witness against your neighbour)
10. 'Find real contentment'. (You shall not covet your neighbour's wife or anything that is your neighbour's)

Appendix 7

Polishness according to Bisko (2014):

1. First impression (pierwsze wrażenie):

a) landscape (krajobraz), b) clothing (ubiór), c) organisation of space (organizacja przestrzeni), d) attitude towards time (stosunek do czasu), e) gestures (gesty), f) language (język), g) bureaucracy (biurokracja), h) impoliteness (nieuprzejmość), i) curses (przekleństwa), j) complaining (narzekanie), k) diminutives (zdrobnienia), l) forms of address (formy adresatywne).

2. At home (w domu):

a) greetings (powitania), b) courtesy towards women (kurtuazja wobec kobiet), c) flowers (kwiaty), d) farewells (pożegnania), e) tidiness (porządek), f) compliments (komplementy), g) modesty (skromność), h) envy (zawiść), i) flats (mieszkania), j) cooking (kulinaria), k) health (zdrowie), l) table manners (kultura stołu), m) hospitality (gościnność).

3. On the road (w drodze):

a) driving manners (kultura samochodowa), b) honour (honor), c) attitude towards authority (stosunek do władzy), d) school (szkoła), e) 'settling things' („załatwianie"), f) 'wheeling and dealing' („kombinowanie"), g) politics (polityka), h) conflicts (konfliktowość), i) robbery (kradzieże), j) public transport (transport publiczny).

4. Family (rodzina):

a) pro-family attitude (rodzinność), b) friendship (przyjaźń), c) neighbours (sąsiedzi), d) animals (zwierzęta), e) family ties (więzi rodzinne), f) old age (starość), g) the Polish mother (Matka Polka), h) children (dzieci), i) distrust (nieufność), j) corruption (korupcja), k) individualism (indywidualizm), l) contrariness (przekora).

5. Work and leisure (praca i czas wolny):

a) work style (styl pracy), b) improvisation (improwizacja), c) diligence (pracowitość), d) money (pieniądze), e) television (telewizja), f) sport (sport), g) humour (humor), h) emigration (emigracja).

6. Holidays and celebrations (święta i świętowanie):

a) Christmas Eve (Wigilia), b) All Saints' Day (Święto Zmarłych), c) Name day (Imieniny), d) marriages and weddings (ślub i wesele), e) music (muzyka), f) alcohol (alkohol), g) toasts and 'bruderszaft' (toasty i bruderszaft), h) Romantism (romantyzm), i) atmosphere (atmosfera).

7. Religion (religia):

a) religiosity (religijność), b) Pole-Catholic (Polak katolik), c) John Paul the Second (Jan Paweł II), d) Marian devotion (kult maryjny), e) sacraments (sakramenty), f) superstitions (przesądy), g) spirituality (duchowość), h) tolerance (tolerancja), i) attitude toward other nations (stosunek do innych narodów).

8. Patriotism (patriotyzm):

a) attitude toward your own nation (stosunek do własnego narodu), b) national pride (duma narodowa), c) history (historia), d) time orientation (orientacja czasowa), e) martylology (martyrologia), f) Polish complex (kompleks polski), g) backwardness (zacofanie), h) country side and folk culture (wieś i kultura chłopska), i) wildlife (przyroda), j) Polish brand (marka polska), k) patriotism (patriotyzm).

Appendix 8

Components of the Accented Style (Naficy 2001, p. 289):

Components	***Constituting Elements***
Visual Style	*General characteristic:*
	Simultaneously exhibits spontaneity and anxious formality
	Less driven by action than by words and emotions
	Uneven pacing, incompleteness, sometimes rough, amateur aesthetics, lacking definitive closure
Mise-en-scène	What is seen in frame:
Setting	Usually real locations
	Claustrophobic interiors, often ethnically coded
	Immense exteriors, homeland's landscapes, nature monuments
	Transnational border spaces: airports and seaports, train and bus stations
Motivated props	Fetishized objects and icons of homeland and of past
Lighting scheme	Commensurate with the open and closed film forms
Filming Style	Characteristic of the image:
Framing	Closed from emphasizing claustrophobia, control, dystopia
	Open form stressing openness, possibility, euphoria
Narrative Structure	*Editing, relation of sound and image:*
Orality	Emphasis on oral, aural, and vocal
Calligraphy/titling	*Text on screen in native script or in translation*
Multilinguality	More than one language spoken/titled in film
Multivocality	Several voices presented: direct, indirect, and free indirect
Asynchronicity	Intentional asynchronicity of sound and image
	Discontinuity of diegetic time and space made synchronous by epistolary media, memory flashbacks, longing narratives
Voice-over narration	Often provided by the filmmakers or their stands-in

Native music	Used both diegetically and extradietically
Epistolarity	Inscribing means and acts of communication using letters, telephones, cassettes, computers
Juxtaposition	Placing actualities/possibilities in analytic and critical juxtaposition
	Descent and consent relations are critically juxtaposed to compare place, time, cultures, societies
	Juxtaposition of public history with private
Narrative space and time	Inscribed in three modalities: timelessness / boundlessness, claustrophobia / contemporaneity, and transitional time / space
Self-reflexivity	Self-reflexivity about exile and filmmaking process
Memory/nostalgia	Memory of and nostalgia for childhood and homeland often drive the plot, flashbacks, and character actions
Incompleteness	Difficulty of achieving closure, completion
Incoherence	Relative tolerance for narrative incoherence and chaos
Structured absences	Certain characters, people, and places are lost, absent
Border aesthetics	Multifocality, asynchronicity, fragmented narratives, multiple subjectivity, shifters, critical distance
Third Cinema aesthetics	Historically conscious, politically engaged, critically aware, generically hybridized, artisanal mode of production
Time leg	Between filming and editing, between filming and voice-over, between projects
Characters/Actors	*Character types and attributes:*
Accented speech	Multilingual characters speak the dominant language with an accent
Identity and performance	Slippage between identity and performance of identity
Outsiders	Characters are often outsiders, alienated, illegal, alone, lonely

Shifters	Amphibolic characters who live contextually
Twoness	Sometimes characters are hybrid, double, split
Actors	Frequent use of nonfactors, people playing themselves
	Filmmakers representing themselves on image and sound track
Subject Matter/ Theme/Plot	*Recurring topics, themes, and plots:*
Home-seeking journey	Events that caused departure and exile, search for home
Homelessness journey	Wandering, continual displacement, homelessness
Homecoming journey	Return, desire to return impossibility of return, staging of return
Identity	Quest for wholeness, for healing of split identity
	Performativity of identity
Family	A unit that is under tremendous pressure
Historicization	Attempt to recount and account for personal/national past
Reality	Ambiguity of and uncertainty about what is real and visible
Exile, displacement	Preoccupation with deterritotialization and unbelonging
Structures of Feeling	*Set of undeniable personal and social experiences of exile encoded in films:*
Sensibilities	Oscillating between polar pairs: dysphoria/euphoria, dystopia/utopia, celibacy/celebration
	Recognition of and taking masochistic pleasure in ambivalence and asynchronicity
	Heightened sensuality, emotionality, nostalgic longing
Synaesthesia	Attention to all senses of the sensorium as markers of difference, loss, longing, and exile
Retrospectiveness	Characters and film look backward as plot moves forward
Prevailing mood	Melancholia, anomie, fear, panic

Liminality	Living between psychological states and social formations
Interstitiality	Located at the intersection of aesthetic systems, languages, nations, practices, cultures
Hybridity	Selectively appropriating other cultures and practices and keeping them in tension
Multifocality	Simultaneous awareness of and access to multiple cognitive systems and cultural orientations
Politicization	Interpreting all things politically, interjection of politics from inception to reception
Simultaneity	Recognition of simultaneity of space and time
Tactility	Perception based on distraction instead of contemplation
	Emphasis on textures of sound, screen, cultures, gestures, looks, nature
Nomadic sensibilities	Time is subjective, cyclical, simultaneous
	Strong sense of placelessness/displacement
	Belief in unseen forces, magic
Loneliness	Lonely characters and filmmakers, lonely mode of production
Filmmakers's Location	*Biographical/social/cinematic locations:*
Cultural/social location	Filmmaker is liminal, interstitial figure
Autobiography	Filmmaker's biography, history, and subjectivity are inscribed
Self-inscription	Author, narrator, subject in film often coincide
Authorship	Filmmakers overdetermine authorship by performing multiple functions in films
Mode of Production	*Production, distribution, exhibition, and reception of films and videos:*
Alternative/Independent	Artisanal, collective, and transnational modes
Minor practice of cinema	Using deterritorialized language, political discourse, collective production and consumption
Integrated practice	Filmmaker involved in all phases, from preproduction to exhibition

Multiple functions	Filmmaker serving multiple roles from beginning to end
Alternative distribution	By boutique, alternative, activist, ethnic, microdistributors Chiefly distributed on video, Internet webcasting on the rise
Exhibition venues	Repertory cinemas, art cinemas, museums, universities, ethnic/diasporic/exilic cultural organizations
Financing	Diverse sources: national and international TV channels, public and private funding agencies, ethnic and personal sources
Spectator positioning	Film addresses a variety of sometimes conflicting audiences, ethnic subjects, ethnic communities, national communities, international audiences
Spectatorial activity	Watching and reading the screen simultaneously